

JUL 27 '48 84

THE NEW YORK
PUBLIC LIBRARY

ASTER, LENOX
TILDEN FOUNDATION 3

The American RECORD GUIDE

FORMERLY THE AMERICAN MUSIC LOVER

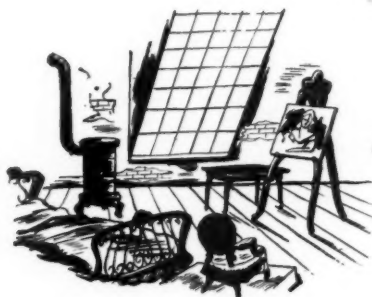


JULY, 1948 VOL. XIV, NO. 11

edited by PETER HUGH REED

TWENTY-FIVE CENTS

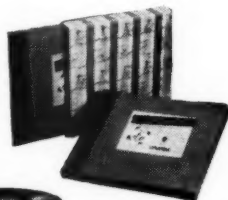
ANOTHER FABULOUS "FIRST"
ON
COLUMBIA MASTERWORKS RECORDS
PUCCINI'S
La BOHÈME
A METROPOLITAN OPERA ASSOCIATION PRODUCTION



Now Columbia presents—direct from the stage to you—the first complete performance of an Italian opera ever recorded in America. One of the most charming and appealing classics of the

whole repertoire, *La Bohème* features an incomparable Metropolitan cast. A rich, rewarding addition to your record library—one you will enjoy time and again.

PUCCINI: LA BOHÈME. With Bidú Sayão, Richard Tucker, Salvatore Baccaloni, Mimi Benzell, Francesco Valentino, George Cehanovsky, Nicola Moscona, Lodovico Oliviero, Lawrence Davidson, and Giuseppe Antonelli conducting the Chorus and Orchestra of the Metropolitan Opera Association. Two volumes boxed with libretto. Columbia Masterworks Set MOP-27.



For New, Brilliant, Lifelike Reproduction. The Columbia "Tailored-Tip" Sapphire Needle—microscopically tailored to fit the groove by master recording engineers. Helps to end needle care, record wear, and to reduce surface noise. Only \$1.50.

Columbia Masterworks Records

Trade-marks "Columbia," "Masterworks" and  Reg. U. S. Pat. Off.

*Trade-mark

Editorial
Reynald
Boston
Soci
Code N
—Ph
Record

Published
GENER
*Peter H
wood, J
Schonbe
Wickes,
Editor.
*Advertis
*Publish
twenty-
Yearly
countri
Its con
without
assumed
will they
and self-
essary in
Magazine
lisher who
we pay the
reforward
in stamp
correspon
and stamp

Reentered
at the Po
March 3,

July, 194

The American RECORD GUIDE

July 1948 ▲ Vol. XIV, No. 11

formerly THE AMERICAN MUSIC LOVER



Editorial Notes.....	329
Reynaldo Hahn, Philip L. Miller..	331
Boston and Philadelphia Record Societies.....	336
Code Numbers on Old Records —Philip L. Delano.....	337
Record Notes and Reviews.....	339

Published by THE AMERICAN RECORD GUIDE,
GENERAL OFFICES: 115 Reed Ave., Pelham 65, N. Y.

*Peter Hugh Reed, Editor; Philip L. Miller, James Norwood, J. S. Moscovitz, Associate Editors; Harold C. Schonberg, Contributing Editor; Paul Girard and A. W. Wickes, Circulation and Advertising; Julius Spector, Ar. Editor.

*Advertising Manager, Paul Girard.

*Published monthly, *The American Record Guide* sells at twenty-five cents a copy or \$2.75 annually in the U.S.A. Yearly subscription \$3.00 in Canada and all foreign countries.

Its contents are protected and may not be reprinted without permission in writing. No responsibility is assumed for unsolicited contributions, and in no case will they be returned unless accompanied by a stamped and self-addressed envelope. A month's notice is necessary in the change of an Address. SPECIAL NOTICE: Magazines mailed second class are returned to the publisher when a subscriber has changed his address. Since we pay the original and the return postage, we will not reforward returned copies unless subscriber sends 5 cents in stamps to cover costs of remailing each issue. All correspondence should be accompanied by a self-addressed and stamped envelope to assure early answer.

Reentered as second class matter November 7, 1944, at the Post Office at New York, N. Y., under the act of March 3, 1879. (Copyright 1947 by Peter Hugh Reed)

Columbia's Long-Playing Disc

EDITORIAL NOTES

For the past three years there have been rumors that a long-playing record, containing up to forty minutes or more of music, would be shortly marketed. In 1945, two such records were exhibited to us by their sponsors. One of these, a wafer-thin disc, $4\frac{1}{4}$ inches in diameter, contained 30 minutes of music recorded at $33\frac{1}{3}$ r.p.m. The other, a regular 12-inch disc operating at 78 r.p.m., contained 24 minutes of music. It is doubtful that the first will be placed on the market at an early date — if ever — because of many problems in its production, one being the necessity to have a needle with the very fine point radius of .0005. The other record seemed a good idea and, considering the quality of its reproduction, one wonders why it never materialized. Of course a special needle was required, but otherwise it would play on any machine. Rumors in the trade in recent months told of a bill-and-dale, long-playing record which one of the leading companies has contemplated marketing. In view of the new Columbia, the latter may be abandoned.

Several months ago we heard of Columbia's new record, on which the company has been experimenting for the past nine years, but inquiries met with a wall of silence. Some thought the company would hold back its distribution until fall, but a telegram in mid-June inviting us to a demonstration revealed the release was timed with the Radio Convention at Chicago.

This new disc, described as a non-breakable Microgroove record playing up to $22\frac{1}{2}$ minutes on a side, is a lateral-cut, 12-inch one, made at $33\frac{1}{3}$ r.p.m. That nearly five times as much music can be contained is due to two changes — its slower speed and its finer grooves. The latter, which are em-

bossed, requires a needle with a point stylus of .001. To play these records it was necessary to have a special unit constructed, hence Columbia made arrangements with the Philco Company to market a player — connectable to any machine — with proper speed motor, turntable, and special pickup, weighing 1/5 ounce, equipped with proper sized stylus. This player retails for the moderate price of \$29.95, plus tax.

Advanced claims that the disc plays "with full fidelity and absence of distortion hitherto unknown in the field" were not borne out at the demonstration we heard. Certainly this was not true when heard through a Philco machine where booming bass, low range and cabinet resonance existed. Unquestionably the quality of this new product will depend on the quality of the equipment through which it is played. We have not been able to convert our own equipment as yet rightfully to reproduce these discs, hence the overall quality cannot be discussed nor assessed in relation to the regular 78 r.p.m. record. As a matter of fact, it is our firm belief that no true assessment of the new disc can be made under a year's time, for two things related to its manufacture have to be proved — i.e. its standard of production, contingent on consistently good plating, quality and wear of recording material. The thinness of this new disc, which is made of vinylite, subjects it to warpage, and at its slow rate of speed any warpage is bound to cause wavering pitch. Since Columbia, in the past year, has developed one of the best records on the domestic market, especially from the standpoint of low surface noise, the company has surely set itself a vital precedent. One claim made for this new disc can be fully substantiated at this time — its silent surface. A friend who has experimented with it in a small way claims its silent surface made the noise suppressor in his set superfluous.

The wear of this new disc is an important point one has to consider, especially in its inner grooves. Too, the actual life of the needle before it begins to harm the grooves. Tracking at such a light weight in shallow grooves, its life span should be considerable; but all jewel points, even the diamond, need replacement after a time. Thus, as exciting as is the idea of a long-playing record, one feels a purely objective viewpoint on its ulti-

mate values remains the healthy one.

It is fascinating to think that two movements of a symphony can be placed on one side of this record — that works like Gershwin's *Rhapsody in Blue* and *An American in Paris* occupy only one side each — also, that a whole musical show set can be reduced to one 10-inch disc. If the noise suppressor is no longer required, it would seem the record changer is also eliminated. What a revolutionary turn of events this may prove to be. Moreover, the moderate price of these discs is surely attractive. For 12-inch "Masterworks" the price is \$4.85; for 10-inch "Masterworks" \$3.85; and for 10-inch "Popular" \$2.85.

Columbia has made up some 101 of these new records, covering more than 325 classical, semi-classical, and popular selections from its catalogue. In introducing the new disc, Edward Wallenstein, Chairman of the Board of Columbia Records, Inc., pointed to a pile of albums reaching upward to 12 feet or more, than to a stack of single records on a table less than three feet high. The latter were the new Microgroove discs housing the music in that great pile of albums. Mr. Wallenstein, who has lived through 30 years of "this business of recording," feels confident the new disc will advance the cause of good music considerably in this country, that it will bring music to countless new listeners who have shunned the phonograph because of the fact that record changing was necessary after every four or five minutes of music.

Three years of intensive laboratory work are behind this new product. It was developed by Dr. Peter C. Goldmark, director of Engineering Research and Development for the Columbia Broadcasting System, in conjunction with René Snepvangers, CBS recording engineer, and William S. Bachman, director of Recording Engineering and Development for Columbia Records, Inc.

To compete with the advantages of magnetic tape this new long-playing disc was surely needed. Though the writer does not think the phonograph record will die an early death, or, for that matter, ever be completely removed from the market, he does believe that magnetic tape recordings will be issued in the not too distant future by one or more of the leading record companies. Equip-

(Continued on page 336)



IN MEMORIAM

REYNALDO HAHN

1874-1947

By Philip L. Miller

I doubt if the recent passing of Reynaldo Hahn caused so much as a ripple in the consciousness of most Americans. Those to whom his name means anything at all could probably tell you that he was the composer of *Si Mes Vers Avaient des Ailes*, *L'Heure Exquise* and perhaps *D'une Prison* — though probably a large percentage of those who know these songs would not be able to tell you who composed them. Let us hope that the time will come when more of his works will be familiar to more of us. Though he may never take his place at the top of the list of great composers, he has something very real to say to us. It is not alone in his music, however, that his memory will live, for he was one of the keenest and most understanding musical critics of modern France, and he has written a book on singing which must rank among the finest works on that

much misunderstood subject. Perhaps a greater surprise is waiting for those who have never heard any of the recordings he made singing (sometimes to his own accompaniment) a repertoire of French song ranging from folksongs and an air from Rousseau's *Devin du Village* to *mélodies* of Bizet, Massenet and Fauré. And we have mementos of his conducting.

Of Hahn's life and career there is little enough information in the encyclopedias. He was long ago classified as an unimportant composer of elegant trifles, and he never rated much space. Here are the bare facts as we have them. Reynaldo Hahn was born in Caracas, Venezuela, August 9, 1874, but was taken to Paris three years later. At 11 he entered the Conservatoire, where he studied with Grandjany, Descombes, Dubois, Lavignac and Massenet. His first published

work dates from his fourteenth year, and at 24 he had his first opera produced. A symphonic poem, *Nuit d'Amour Bergamasque*, was given by the Colonne Orchestra shortly before this. Success seems to have come easily to the young man, and the list of his stage works is a long one. He was also active as a conductor, not only of his own works but especially of those of Mozart, and Lilli Lehmann thought highly enough of his talents to engage him to conduct at the Salzburg festival which was given under her leadership in 1906. But his greatest reputation was founded on his songs, several of which achieved great popularity and are still staples in the repertoire of many a vocal studio. Though never a professional singer, he is remembered by those who frequented the Parisian salons in the years before the first World War for the exquisite artistry with which he sang his own songs and those of other French composers. His voice was in no way remarkable, in fact it is said to have been so small that his audience would gather close around to hear him; but he sang with superb ease and relaxation and with a cigarette generally resting between his lips as he did so. His self-accompaniment was magical and his diction perfection. An intimate friend of the de Reszkes, of Fauré, Saint-Saëns and Marcel Proust, he was accepted as an essential part of the artistic life of Paris.

Although his name is remembered chiefly in connection with the fabulous era which closed with the War, he was active both as a composer and as a conductor through the twenties, and in 1934 he was appointed music critic of *Le Figaro* in Paris. The crowning honor of his life, however, took place after the liberation of Paris, when he was made head of the Opéra.

In Need of Esteem

Perhaps, for all the popularity of his three most famous songs, no composer of recent times is less appreciated. It is true that his early style stems quite obviously from Massenet and Gounod, but what modern French composer is wholly free of these influences? And though the effects on his style are unmistakably there we cannot be unaware at the same time of the genuine and individual Hahn touch. This style of his is not so fully developed in the first volume of *Mélodies* or

in the *Chansons Grises* as in the somewhat later and more distinguished *Rondels* and *Etudes Latines*. Here the element of Massenet (whose favorite pupil Hahn was) is mixed with an archaic atmosphere. The melodies, whose gracefulness may owe something to Hahn's great love for Mozart, are often model, and the piano parts, though harmonically simple enough, are rich in striking figuration. He has a way of beginning and ending a song with a ravishingly beautiful tune in the piano part — indeed his handling of the possibilities of the piano postlude in song-writing is as striking as that of Schumann. This blend of the old and the new in his music has not been universally admired. One critic, writing of the opera *La Carmélite*, in which Emma Calvé created the title role in 1902, had this to say: "At times he miraculously imitates ancient music; at times he follows his personal inspiration, which is the same as M. Massenet's. Continual discord results." In the songs there is no such discord, for the blend Hahn has achieved is something unique and memorable.

A Writer of Distinction

Perhaps no one should appraise the music of Hahn without some acquaintance with his literary writings. Surely his little book on singing, *Du Chant*, throws a good deal of light not only on the art of singing, which he understood more thoroughly than most vocalists (not to mention other composers) but also on his writing for the voice and his mastery of the problems of setting poetry to music. *Notes* is an autobiographical book, concerned especially with his earlier years, and it gives a good deal of his background. And for the keenness of his mind and the rich humanity of his outlook on life and on music we have *Thèmes Variées* a collection of some of his critical writings. In this book we can read of many things — there is a priceless study of Rossini (Hahn's praise of the opera-buffe *Le Comte Ory* raises the question as to whether this work should not be tried out on our lyric stage) as well as a discussion of various famous Carmens, a good deal of wisdom on the chest voice and its uses, a sympathetic and informative article on the revival of Gounod's *Mireille* which Hahn himself conducted in a restoration made according to the composer's original intentions, and much valuable information

about such masters as Fauré, Saint-Saëns and others. It is to be hoped that some of these writings, especially *Du Chant*, will be made available in English translation.

Fortunately some priceless examples of Hahn's art as a singer have been preserved for us. Many years ago, before the invention of electrical recording, he sang some of his own songs for HMV, but these discs have become extreme rarities, and few have ever heard them. Recently, I heard four sides of amazingly stylistic singing. (It is of interest that the records came from the collection of Jean De Reszke.) Lully's *Bois épais*, the air *De mon amie* from Bizet's *Les Pêcheurs de Perles*, the same air he later recorded from *Le Divin de Village* and his own charming *Offrande*, all were performed with superb finish. I suppose it must have been in the late twenties or very early thirties that French Columbia brought out a new series; however there was not one Hahn song among the group. One disc (Columbia 4124-M) was released in this country, containing two French folksongs from the Tiersot Collection. *Le Retour du Marin* is the story of the sailor who returns home to find four children where he had left three, and so deems it expedient to go back to sea without properly introducing himself to his wife. *Le Pauvre Laboureur* is a socially conscious song of the poor peasant who manages to keep cheerful despite his pitiful fortunes. This rather ornate and haunting melody might benefit by a more sensuous tone than Hahn produces, but it does not fail of its effect.

Rare Records

The other discs are rarer, and some of them are even choicer. Bizet's *Chanson d'Avril* is done incomparably — the tempo suggests the buoyancy and joyousness of spring and it is maintained steadily throughout. This is coupled with a not particularly lyrical air from *Les Pêcheurs de Perles*, *O Nadir*, which is less successful (D 2021). Chabrier's *L'Isle Hereuse* and Gounod's *Aimons-Nous* (a French version of Shelley's *Love's Philosophy*) are capital (D 2020) as is Massenet's *Si tu veux*, *Mignonne*, though its companion, Fauré's *Le Parfum Impérissable* really wants more voice (D 2029). Perhaps the most wonderful of all is the disc containing on one side an air from Rousseau's *Le Divin du Village* and on the other two selec-

tions from Offenbach's *La Boulangère à des écus*. For style or for diction I know of nothing superior to this disc.

So much for his singing. Let us now turn our attention to some of the artists who have been his interpreters. For at least two of the best of them he has provided accompaniments, though unfortunately the recording has not always done him justice in this role. Most of his recorded accompanying was done for Ninon Vallin, one of the most charming and dependable of French singers, and it may be well to say before reviewing the list that Mme. Vallin's name on a label is a guarantee of a more than competent performance, although naturally she does not invariably maintain her own very highest standard. I will therefore confine my remarks about this artist to points which call for especial praise.

The First Song

The first song in the first set of twenty *Mémoires* is *Rêverie*, a setting of Hugo's famous and often set poem beginning *Puisqu'ici-bas toute ame*. Hardly one of his best works, it shows Hahn beginning his career as a song composer in the established French tradition, a true son of Massenet and an admirer of Gounod. Vallin has recorded it. (Pathé X 93082). This is followed in the collection by the most familiar of all the songs — *Si mes Vers* — a facile melody by no means devoid of charm, but certainly not of great importance. The recordings are legion, and I shall mention only a few of those I know. Perhaps for its historic importance the pride of place should be given to the old acoustic disc of Melba (Victor 88080 or HMV DB 361) though there is more appeal for me in the singing of Sembrich (IRCC 129) on a record which for many years remained unpublished. In our own time the song has come to be associated with Maggie Teyte, who is usually expected to do it as an encore at her recitals. She has twice recorded it; some years before her sensational return to this country she sang it for English Decca (F 40300); then after transferring her allegiance to HMV she did it again, and this recording was re-pressed in our country as part of her *French Song* album (Victor 10-1002, in M-895). Although I find the voice fresher on the Decca disc and the performance free of certain mannerisms which seem to have grown with repeti-

tion, the Victor recording is beyond question mechanically far superior and will be generally preferred. A surprising version of this song came to us some time before the War from Kerstin Thorborg (Victor 2174); while the voice seems a little out of its element and not quite at ease in the French language, the contralto sings with good intelligence and does not make too much of this essentially simple song. Of the remaining recordings of the piece I will mention only that of Ninon Vallin, accompanied by Hahn (Parlophone RO 20068).

Mai, a song for which Maggie Teyte has expressed especial admiration, has been available on a Decca disc (20508 — originally Pathé X93082) sung by Vallin. *Paysage* seems to me much more important, a beautiful piece of word painting by André Theuriot and of tone painting by Hahn. Ada Crossley's recording is something of a landmark (Victor 64010 or IRCC 66) as one of a group of four made by this popular English contralto in 1904, actually the first celebrity records, I have been told, made in this country by Victor. Unfortunately the voice as we have it here is heavy and sepulchral. That she was musical and intelligent I have no doubt, but I am not prepared to say that the record is a success. A very nearly distinguished performance is that of Mme. Thorborg (Victor 2174) though again the diction seems a bit embarrassed. Again I will disregard several competent artists who have recorded this song, and mention only Mme. Vallin (Pathé X 93074). *L'Enamourée* is listed in a recording with orchestra by Elayne Célis (HMV K 7711).

Verlaine's "Offrande"

Offrande is another Hahn song made popular by Miss Teyte, though for my taste the lady sings it rather too freely (Victor 10-1004, in M-895). This is a setting of the very lovely Verlaine poem better known as a song in Debussy's music under the title *Green*. But where Debussy painted a picture full of early morning atmosphere, in which we can almost see the dew on the fruits and flowers which the lover has brought in, Hahn is more contemplative and intimate. It is this intimacy that I miss in Vanni-Marcoux's rather too open singing, although his diction is clear and properly talky. He is unfortunately accompanied by a small instrumental

ensemble (HMV DA 1201). *Trois Jours de Vendange* presents impressions of a woman seen in youth, in later life and in death, and it offers a marvelous opportunity for the skillful singer with a true dramatic sense. It was once recorded by Pierre Bernac (Ultraphone BP 1566).

A Masterpiece

Infidélité is one of the masterpieces — a lover roams in the park where he was wont to go with the beloved; all is as it was, only she has changed. We have a great record of this infinitely pathetic song — sung by Povla Frijsch (Victor 18052, in M-789) and a satisfactory one by Ninon Vallin (Odeon 188738 or Decca 20505). *Fêtes Galantes* deserves mention although it has not been recorded, because this setting of the Verlaine poem more commonly known as *Mandoline* opens with the same melodic line as Fauré's — though there the resemblance ceases. *Cimetiére de Campagne* is a peaceful country picture, and it is beautifully sung by Vallin (Columbia P-17160D) and also by Panzéra (HMV P758 — an early electric made twenty years ago). *L'Incrédule* is another delightful song — "You believe in games of chance, in fairy stories, in the efficacy of prayer — I only believe in your great eyes, in your falsehoods, in the hours we spend together. Yet so deep is my faith that I live only for you." One of the choicest mementos given us by Emma Eames is this little song (IRCC 125) in which her tone is limpid and lovely at the start, then opens up magnificently on the words *Moi, je ne crois qu'en tes grands yeux*. There is a superb climax and a fine strong descent to the low A at the end. There have been modern recordings by Roger Bourdin (Odeon 188635) and Pierre Bernac (Ultraphone BP 1566).

D'une Prison has been so popular that it has obscured the several other admirable settings of Verlaine's poem, and it retains its force whenever it is well done. I have a strong recollection of a performance by Yvonne Gall in which she kept it all on a low dynamic level, even the prisoner's final exclamation — "What have you done with your youth?" — was searchingly soft. Her recording (Columbia DF 971) is disappointing because she tends to sing a little flat at the beginnings of the phrases. The old Melba disc (Victor 88151) is effective in its dispassionate

sionateness, but she does not move me as Gall did. Lotte Lehmann is rather surprisingly successful in this song (Victor 1972) but Vallin for once is rather tame. (Parlophone RO 20120 or Decca 20505). Panžera's version is warm and appealing (HMV P758). An odd performance is that of Jeanne Ger-ville-Réache, with all her dramatic sense and her truly gorgeous voice; she seems simply not to have been much of a song singer (Victor 88368 or HRS 1011). *Séraphine* by Bourdin (Odeon 188766) and *Nocturne* by Bernac (Ultraphone BP 1566) complete the recorded representation of the first set of *Mélodies*.

Another exceptionally fine song, and one typical of the later Hahn, is *La Délai-sée* with its magnificent piano postlude. Ninon Vallin gives a great performance (Parlophone RO 20120 or Decca 20507) but unfortunately Hahn's playing is under-recorded. In *A Chloris* Hahn has produced a wonderful piano commentary on de Viau's verse, and *La Douce Paix* is a big song which should make an effect in performance in our troublous times.

L'Heure Exquise

The *Chansons Grises* cycle contains one of the songs which perhaps too great familiarity has not been able quite to kill — *L'Heure Exquise*. An interesting contrast may be drawn by those so fortunate as to possess Maggie Teyte's 1912 recording (Columbia A 1490) as well as her electrical one (Victor 10-1004, in M-895). The early version shows a fresh and opulent voice, not hopelessly hampered by the traditional studio orchestra of those days. Oddly enough the record was released with the singer making a false entrance at the very beginning. In the later performance I could wish she had lingered longer on the final word *exquise* — otherwise the record is excellent. I have had pleasure from the singing of this song by Anne Thursfield (HMV E 452), Ninon Vallin (Columbia P-17160D) and by Alma Gluck (Victor 666). The only other song in the *Chansons Grises*, which has been recorded, is *En Sour-dine*, in which I find Miss Teyte not quite dreamy enough (HMV DA 1830).

Several of the *Rondels* have been expertly done. *Je me mets en votre Mercy* by Vanni-Marcoux suffers only from an inept instrumental ensemble accompanying. It is a

charmingly archaic sort of song (HMV DA 1201). *Le Printemps* and *L'Air* are both highly effective and well done by Vallin (Odeon 188739 or Decca 20506) as is *Les Etoiles* (Odeon 188740 or Decca 20507). It is a matter for some regret that none of our singers seems to have discovered *La Paix*, a monotone setting with a fine solid marching accompaniment. Another serious omission in the discography of Hahn is *Le Souvenir d'Avoir Chanté* whose opening and closing piano melody is absolutely unforgettable; and one wonders why *Quand Je Fus Pris au Pavillon*, with all the qualifications for popularity, has been overlooked.

The *Etudes Latines* contain several superb songs in which Hahn's admired use of the postlude is again in evidence. One of Vallin's finest records is that containing *Lyde* and *Tyndaris* (Parlophone RO 20068 or Decca 20508); and the baritone Endrèze, like Mme. Vallin accompanied by the composer, has done a splendid record of *Phyllis* (Pathé PG 88).

A study of the operettas and operas of Hahn calls for a separate article. Only one of the lighter works has had any opportunity to become well known in this country — *Mozart*, with a book by Sacha Guitry, was given in New York some years ago by Guitry's company with Yvonne Printemps in the title role. Two attractive selections from this work were included in Victor's Guitry-Printemps album (C-8) — the *Air de la Lettre* and *Menuet* (4181) and the *Air des Adieux* (9643).

His Stage Works

Others of the stage works have been represented in the French catalogues. Perhaps the most important of these is *Le Marchand de Venise*, a mature work dating from 1935. It might not be amiss to quote here a passage from a criticism of the premiere written by Irving Schercké: "...Features of Reynaldo Hahn's workmanship are the clear texture of his score, its musical suavity, grace and aristocracy. M. Hahn, as the world has long since known, has ever consistently apostled the cause of the voice, that being the element which, he says, 'transmits the most human emotion to the audience. At the risk of being considered "retrograde" by certain persons,' he added, 'the music of *The Merchant of Venice* is a voluntary return to the conception of opera which many great musicians,

notably Mozart, have illustrated. It is high time to return to a logical form of opera, composed of a succession of pieces and ensembles expressing the lyrical content of the stage action by giving the preponderance to melody, since melody is the mode of expression most natural to the human voice; these pieces and ensembles bound together by recitative *secco*, the function of which is to explain briefly the material evolution of the situations depicted on the stage."

It remains only to speak a word or two about the larger instrumental works. The *Concerto for Piano and Orchestra* exhibits all the composer's melodic attractiveness and elegance. The first movement, labeled *Improvisation*, is a kind of dialogue between the piano and the orchestra, rather fragmentary in its phrasing, but cumulative in its effect. The *Danse et Réverie* which follow are disarmingly whimsical, and the final *Toccata* packs a good deal of variety into the old form, working up to a fine broad closing section. Here is a kind of epitome of the melodies as we know them in the songs, and the sure hand of a master craftsman. The work has been given a splendid recording by Magda Tagliafero and an orchestra conducted by the composer (Pathé 86-88). The *Concerto Provençal* (chamber orchestra dir. Fernand Oubradous, HMV DA 4993-95) is graceful but unimportant. Mme. Tagliafero has also recorded his *Sonata in C major* (Pathé PAT 61-62). And mention must be made of the beautiful suite for chamber orchestra, *Le Bal de Béatrice d'Este*, performed under the composer's direction (HMV L 990-91).

Finally we have Hahn's tribute to one of the men who most strongly influenced his music — the performance of Mozart's *Coronation Concerto* made with Mme. Tagliafero (Decca 25634-37).

Editorial Notes

(Continued from page 330)

ment properly to reproduce the latter, however, will be more costly. There is divided opinion among electronic engineers of our acquaintance on the values of magnetic tape and long-playing records. On the latter, one engineer says: "You cannot get away from the fact that more modulations in less linear space in the inside grooves of any record —

no matter its speed of operation — will present problems in distortion. Too, there is apt to be more noticeable pitch fluctuation at the slower speed of 33 $\frac{1}{3}$ r.p.m. than at 78. The old-time methods have not been completely dispersed, and I believe there will always be adherents for the 78 r.p.m. disc no matter the advantages of any new 33 $\frac{1}{3}$ one."

Boston and Philadelphia Record Societies

The recent formation in Boston of a Society dedicated to the furtherance of music appreciation through the medium of phonograph records was announced by its secretary, Frederic W. Lord, II. Arthur Fiedler is president of the organization. The Boston Society, like its European prototype, hopes to bring about at its meetings a wider and better appreciation of music by the presentation for members of planned programs of worthwhile recorded music. The organization is non-profit making, and all monies received are devoted to its stated objects. Two meetings of the society each month are planned: on the first Monday and third Thursday. Meetings are held at Radio Station WCOF, 485 Boylston St., Boston, through the courtesy of the management.

Membership in the Society is at present limited to one hundred. The public may not be admitted, but temporary membership privileges for individual meetings will be extended upon application to the Secretary, to whom all inquiries for information should be addressed (5 Arlington St., Boston, Mass.).

Programs will include outstanding new foreign and domestic releases, also the performance of unusual and rare recordings not otherwise available to the average member.

The Boston Society of Recorded Music follows in the path of several famous pioneer societies—notably the Dallas, New York and Chicago organizations (the latter known as the Disc and Needle Club).

In December, 1946, the Philadelphia Record Society was organized. It is of interest to know that its members are loaning their valued rare vocals for dubbing. To date the society has issued 15 vinylite discs, many of which are of unusual interest. One unusual disc, a dubbing of the scene in the Wolf Glen from Weber's *Der Freischütz*, was taken from a private recording made in Germany, approximately five years ago, made in conformity with the highest engineering standards. Others include rare dubbings of Odeon, Fonotipia and Pathé records by Anselini, Zenatello, Caruso, Muzio.

The Philadelphia Record Society was originally formed by a group of local collectors who were of a prevailing impression that vocal standards were declining, and that today, more

than ever before, the valued mementoes of earlier singers had intrinsic worth, not only as rarities, but, in most cases, as prime examples of how the music performed should be sung. The selections the Society pressed are distributed on a non-profit basis to the members, at a price which covers only the pressing costs and the club's operating expenses. *The records are not sold commercially.* Voting members of the organization are those who attend the monthly meetings of the Society. They approve selections offered for pressing by the Record Selection Committee, on a two-thirds basis. The records are of heavy red-line vinylite and made from gold-sputtered matrices in quantities (at present) of 100. They are sold at the Society subscription price of \$2.60 for a 12-inch disc and \$2.10 for a 10-inch disc. An annual subscription to the Society costs \$2.50. The Society is working on a catalogue of acoustic records, which, it is hoped, will be complete to the end of the acoustic era.

For information regarding this organization, interested readers should write Sheldon W. Farber, Treasurer, Land Title Bldg., Broad and Chestnut Sts., Philadelphia 10, Pa. It is our belief that out-of-town members will be welcomed, which could place this organization on a national basis.



Code Numbers on Old Records

by Philip L. Delano

When collector meets collector the conversation almost always turns to rare records—the Battistini's, the Blass's, the Blauvelt's, the Bonci's, and the Boninsegna's. The Victor Company, however, was not built on sales of such artists. It was singers like McCormack, Alma Gluck and Caruso whose records made business big. In this connection it is interesting to consider what records have sold in greatest volume and how tastes have altered through the years.

Most collectors ignore the little marks on the shellac surface around the labels of their records, not understanding that they tell a most significant story to those who can interpret. The meaning of the record numbers is obvious, and so is the matrix number when it appears. However, how many know or care that the small letters at the left of the record

number identify the various stampers employed in pressing the records? As every stamper is good for approximately 1,000 prints (any higher amount is open to doubt though claims to 5,000 are advanced) before it begins to wear and must be discarded, many stampers are required for records in large demands. Each stamper is lettered in turn from A to Z and then started over with AA, AAA, etc., as required. We thus have a code on the records themselves which can be interpreted in terms of quantity issued. Assuming 1,000 records per stamper (it should be noted that stampers often break down before this and have to be discarded) those records that exist only with the original stamper mark A must have had a comparatively small sale, certainly less than 5,000 copies. Also, those records appearing with stamper letters up to Z according to probable sale around 25,000 and those with a record showing 25Z must have had an issue of at least half a million.

Now let us examine the markings which are actually found on some of the more or less common records. Starting with the front of the Red Seal section of the old Victor catalogue we find the name of Bessie Abbott who made comparatively few records. We note that there is a common disc, the *Rigoletto—Quartet* (96000) which, of course, owed its greater popularity to the inclusion of Caruso. The highest stamper letter I have seen of this record is 7-0, which we can translate to mean an issue of about 175,000 copies. However, looking more closely at the records, we find that two masters were used in pressing, thus there are two different issues to consider. How can this be when the recording was made on February 20, 1907 and only one matrix, No. C4259, was taken? The answer is simple. The original master was used in pressing the Grand Prize and Patent labels and then was lost, worn out, or destroyed. As the demand continued, a second master was prepared by re-recording and the new master used for a whole series of new pressings which can be distinguished from the old only by a very small numeral one embossed on the wax at the left of the label. It is quite a testimonial to the old recording engineers that they were able by acoustical means to duplicate masters so perfectly such manipulation remained completely undetected by collectors. This is not an isolated case as nearly every record that remained in the Victor catalogue for many years exists with two or more masters produced by re-recording or otherwise.

Summarizing, we can ascertain that the Abbott *Rigoletto—Quartet*, made on GP or Patent labels from the original master had an issue of say 75,000 copies, whereas those on later labels had an issue of say 100,000 copies. Together with the doubled numbers, Victor 10011 and H.M.V. DO 100, these represent re-recordings. The status of the latter discs can be considered somewhere between the originals and collector's club issues, with the originals more desirable if in good condition.

Abbott's other numbers might be briefly considered. The *Last Rose of Summer* (sung in

Italian) from *Martha*, (Victor 87003) is most frequently encountered due partly to small demand as it used stampers only to J. The *Bell Song* from *Lakme* (Victor 88084) using stampers to V is probably more common, although there may have been greater breakage during the years. Then in order there are the *Magic Flute*—*Aria of the Queen* (Victor 88051) with stamper G, and the *Romeo and Juliet*—*Waltz Song* (Victor 87007) with stamper B. The duets from *Rigoletto* with Ancona (Victor 89013 and 87500) and with Homer from *Martha* (Victor 89009) are quite rare and I have seen them only in the original A pressing. Since these are quite desirable, it is obvious that there are not enough to go around and easy to understand why they should be on nearly every want list.

Turning now to more common records, the *Lakme*—*Bell Song* by Galli-Curci (Victor 74510) is one which used only a single master through all its issues. The master is identified as "take" number 10 by the number at left of the label and was used on stampers as high as 18D, corresponding to 450,000 copies before being doubled and continued on Victor 6132. Few artists show as high as 10 "takes" of a single number but Galli-Curci was noted for insistence on repetition until the result satisfied her. In her *Rigoletto*—*Caro nome*, which exists in several versions, the takes go as high as 21 (Victor 7655) which must have surely set some kind of record.

McCormack's records are generally considered to be quite common. However, most of them are not exceptionally so and it is the sheer number of titles which makes them so ever present in the stacks. On the other hand his operatic arias, which are considered so desirable and so valuable, are not really rare at all as proved by stampers running through several cycles. His *L'Elisir d'Amore*—*Una furtiva* (Victor 74219) for example, shows stampers as high as 3D meaning an issue of about 60,000 which is very much more common than, say, the Galli-Curci *Little Dorry* (Victor 64749) which goes to stamper 0, or *Little Birdies* (Victor 64724) extending to stamper R, either of which brings relatively low prices. McCormack does have some common records. Perhaps the most frequently encountered is *There's a Long, Long Trail* (Victor 64694). Only one master was used but stampers run as high as 23N which means an issue of about 600,000 copies.

The Caruso records are a complicated story since nearly all of them exist in several "takes" and various re-recordings, as well as being doubled and redoubled in different couplings. As indicated by stampers the most common is Victor 87243, *O sole mio*, which was pressed up to 25F, or about 650,000 copies.

All of the above, however, pales by the pressings of Alma Gluck's *Carry Me Back to Old Virginia* (Victor 74420) which ran past stamper 67F and thus must have had close to two million issues. Such a sale gets into the popular class of Bing Crosby.

It is, of course, true that the figures given

above are only estimates and must be interpreted on a relative basis. Exact data on quantities issued are buried in the files of record companies and may never be made available even if it were possible to dig them out. Meanwhile, the information present on the records themselves can be used with intelligent allowance made for age and other factors of influence, as a guide to the relative scarcity or abundance of the records of any given artist.

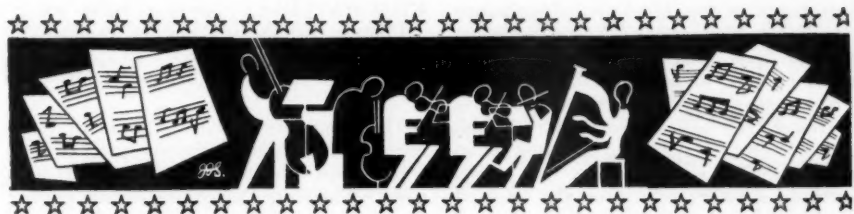
The writer has accumulated data on many records but much, much additional is needed. Only the cooperation of many collectors will make complete information available. Any data from those interested will be gratefully received, and contrariwise, any questions if possible will be gladly answered.

DRAMA

WILDE: *The Importance of Being Earnest* (Proposal Scene) and *Lady Windemere's Fan* (Male Gossip Scene); John Gielgud with Margaret Rutherford, Malcolm Keen and others. Decca vinylite disc DU-90012, price \$2.10.

●Although the Brighton railway line is immaterial, as Lady Bracknell declares, the melodic line is essential to Lady Bracknell, as this record proves. "If we waive the whole musical question," Bernard Shaw warns, "we waive the better half of Shakespeare." Take the music from Wilde's wit, and the rest were better silence. Somewhere in the poorer half of Shakespeare it is set forth that a substitute shines brightly as a king until a king be by. The same goes for queens. Margaret Rutherford's Lady Bracknell would be inadequate even if there did not still ring in the ear (in Victor disc 4445) the regal cadences, the grandiose rhythms, the palatial phrasings of Dame Edith Evans, who was pageantry itself as this immortal harriidan, Wilde's greatest single composition, part Congreve, part she-wolf, part Mozart. On both the Victor and Decca discs, the brilliant John Gielgud is John Worthing, docile and perfect instrument to set up the rhythms which Dame Edith bats out so merrily and musically and which Miss Rutherford mangles so mercilessly as to erase all thought of chivalry. On the other side, Gielgud and male company are properly rhythmical and melodious, dexterously balancing such epic epigrams as "There's nothing like the devotion of a married woman: it's something no married man knows anything about." However, just a little Wilde is a dangerous thing on a record. The proposal scene, for example, is a complete and consonant composition unto itself, whereas the male-gossip scene is counterpoint, charming but more or less pointless away from the main melody.

—Robert D. Olson



RECORD NOTES AND R E V I E W S



BERLIOZ: *Symphonie Fantastique, Op. 14*; Concertgebouw Orchestra of Amsterdam, conducted by Eduard Van Beinum. Decca set EDA-56, six discs, price \$13.00.

▲If you want "spine-tingling brilliance and wide contrasts of tone and dynamics," as one English reviewer professes to like in this symphony, you will find this new version of the *Fantastique* provides all this on wide-range equipment, though some of string tone is shriller than I like. On the general run of commercial equipment, which predominates in this country, you will get the best results from Montoux' set. There is little necessity to spend almost twice as much for the Decca set if one is unable to reproduce its fullest range, for the lopping off of "highs" may result in fuzziness of tone and distortion.

The Dutch conductor, van Beinum, regarded as one of the foremost interpreters of Berlioz in Europe, impresses immediately as one who knows intimately this music and is fully confident in its performance. That he has at his command one of the finest orchestras in Europe makes it possible for him to attain best results. There is an earnestness to his conducting which tends sometimes toward stolidity; I find this present in his handling of the Country Scenes, where al-

most too much of a melancholic mood prevails. Also his detailed insistence on occasion is more than I favor. Montoux handles detail with less pronounced emphasis. When we come to the supernatural elements of the drama, van Beinum provides telling results though some of the upper string tone in the last movements is recorded too shrilly. There can be no question that this set is a formidable rival to all others, but the interested reader is advised to make arrangements to hear it on his own equipment before buying.
—P.H.R.

COPLAND: *Four Dance Episodes* from *Rodeo* (5 sides) and *Waltz* from *Billy the Kid* (1 side); Antal Dorati conducting the Dallas Symphony Orchestra. Victor DM-1214, \$4.75. (manual \$5.75).

▲*Rodeo* was first produced by the Ballet Russe de Monte Carlo at the Metropolitan Opera House on October 16, 1942, with choreography by Agnes de Mille. I have gone to *Rodeo* whenever I could, because I think it's as downright nice a ballet as our Americans have produced, and because it exhales an air of sweetness and health that's quite remarkable as such things go. Listening to these records without the stage business, I can see that a major amount of the credit is due to Copland's score, which is first-rate.

This is not Copland's most imposing creation, but it is pointed in the direction of the

best music he has given us: *Appalachian Spring*, long sections of the *Third Symphony*, and *Our Town*. The actual folk and cowboy tunes he uses sound original, because he seems to have assimilated, rather than merely copied, their basic style; the way Bartok and Smetana and Vaughan-Williams get so much of their own countries into their music. In this, I suppose, we can consider Copland our most "American" composer; but it seems rather more important to realize that Copland's music has fluency and strength whatever his idiom.

The Ballet Suite consists of four episodes: "Buckaroo Holiday," "Corral Nocturne," "Saturday Night Waltz" and "Hoe-down." The filler is a moody and lovely waltz from an earlier Copland ballet, *Billy the Kid*, a score which urgently wants recording *in toto*. Dorati's long experience in the ballet pit stands him in good stead in this music, and his performance is sincere and energetic. The Dallas Symphony shows its youth at times, but is a well-balanced and competent organization. Victor's recording is exceptionally brilliant, but surfaces could be a whole lot better.

—Alan Rich

CORELLI-PINELLI: *Suite for String Orchestra*; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia disc 12836-D, price \$1.00.

▲It was the late Spanish conductor, E. F. Arbos, who introduced this music on record nearly two decades ago. In May, 1942, Victor brought out Kindler's arrangement (disc 11-8111). The Arbos treatment of the music appeals more than Kindler's. The latter's more sumptuous tonalities are out of keeping with the classical qualities of the Corelli music. The present arrangement enhances the original orchestration without detracting from the qualities of the three pieces — *Sarabande*, *Giga* and *Badinerie*. The augmented low strings of a modern orchestra lend a weightiness, yet this is more enriching than portentous. The music permits us to realize what a beautiful body of strings the Philadelphia Orchestra has. Ormandy treats this music with more respect than Kindler. He has both suavity and delicacy in his interpretation, and a great deal of intimacy — all of which is happily conveyed in fine reproduction.

—P.H.R.

KHACHATURIAN: *Gayne* — *Ballet Suite*; Chicago Symphony Orchestra, conducted by Artur Rodzinski. Victor set DM-1212, two discs, price \$3.50 (manual \$4.50).

▲The popularity of Khachaturian in this country has reached hurricane proportions with no sign of reaching the "satchaturian" point. The State Department should make arrangements for him to come to America; he would soon get fat from our good food provided by his large royalties. The *Sabre Dance* would keep him at the Stork Club permanently. The present suite is from the first set which Kurtz and the Philharmonic Orchestra recorded 15 months ago. Only four of the six numbers in the previous issue are played here and the arrangement is slightly different, ending instead of beginning with the *Sabre Dance*. One misses the effective *Lezhinska*, one of the best dances from *Gayne*. Rodzinski performs this music splendidly, lavishing as much care on it as he would on a Beethoven symphony. Too, the Chicago Symphony comes to life in a more perceptive manner than it has in recent records. Top this with superb recording and you have a set that should vie in popularity with the Kurtz. Whether the present *Sabre Dance* was pressed from the same master as the single issue on Victor disc 12-0209 I would not predict, though to my ears this version seems less shrill.

—P.G.

MOUSSORGSKY: *Khovantchina* — *Dance of the Persian Slaves*; Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 12-0239, price \$1.25.

▲Here we have a zestful flavoring of Oriental melodic material. How much is authentic and much Moussorgsky imitation we are not told. Suffice it, the composer proves himself as successful at this sort of thing as any of the Russians. One suspects Rimsky-Korsakoff refined Moussorgsky's original plan, for the former revised the entire opera, and the smooth orchestration is traceable to him. Like *Boris*, *Khovantchina* was termed a "Musical Folk-drama" by its composer, but where the nature of the vocal writing of the former was recitative, in *Khovantchina* it is broad, flowing melody. The above dance is performed by a group of captive Persian slave girls, whose charm and

grace are surely suggested in the music. Beecham's performance is both elegant and strong with some discerning feeling for shaping the exotic melodies. Good recording.

RAVEL: *La Valse* — *Poème Choréographique* (3 sides); and **DEBUSSY** (arr. Ravel): *Danse* (1 side); Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set X or MX-296, price \$3.50.

▲Of all performances of this work on records, the old Koussevitzky had a glowing beauty of sound that has never been quite equalled. Yet, the "whirling clouds" of the opening never clears in that old recording and the ending is tonally opaque though the sound-texture is consistently voluptuous. The Monteux version, issued in 1941, is far better reproduced but the orchestral playing is not as well ordered. There is better discipline in Reiner's performance, but the sound-texture is not quite as radiant. Somehow, the woodwinds seem brighter in the Monteux yet the reproduction has not the same extended range. What one admires about this performance is the more disciplined playing of the Pittsburgh Symphony — the deft shading of the orchestral masses. This is a far more musicianly job than Barbirolli contrived for Columbia some time back and a far better recording (though no recording can ever do full justice to this over-laden score — especially the finale. How much more fitting Ravel's attractively orchestrated version of Debussy's early *Tarantelle styrienne* (for piano) is as a filler than the Rimsky-Korsakoff music Monteux plays. Koussevitzky set the precedent and Reiner was wise to follow.

SCHUBERT: *Symphony No. 5 in B flat*; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set DM-1215, three discs, price \$4.75 (manual set \$5.75).

▲It has been suggested that after a not too successful effort to follow Beethoven's heroic style in his *Fourth Symphony*, Schubert in his *Fifth* returned "to the more congenial climes of classical *Spielmusik*." Apparently the composer avoided all formality by omitting the usual slow introduction to the first movement. The gaiety and sprightliness of this music was drawn from Viennese street

SUPERB PERFORMANCE and LONG LIFE FOR YOUR RECORDS with a fully guaranteed Tetrad **DIAMOND PHONOGRAPH NEEDLE**



for the remarkably
low price of only

\$9.95

(comparable needles
sell for over 5x the
cost.)

TAKE A TIP FROM PROFESSIONALS

Professional radio engineers, disc jockeys, etc. have chosen the diamond needle above all others because they know that diamonds give brilliant reproduction and years of use.

WORN NEEDLES WEAR RECORDS

Because of their remarkable resistance to wear, diamond needles will maintain their polished ball-shaped tips long after other needles are worn into a chisel edge that overlaps and grinds down record grooves. Up to now, the prohibitive price has largely restricted the diamond needle to professional use. NOW, FOR THE FIRST TIME... The Tetrad Professional Diamond Phonograph Needle is available to the general public direct from the manufacturer.

Every Tetrad Diamond Needle is fashioned from genuine, selected whole diamonds. No chips or cleavages used. Each needle is microscopically inspected and shadowgraphed for perfection. Needles may be used on any home phonograph using a standard replaceable phonograph needle. Excellent for vinylite as well as shellac recordings.

ORDER NOW!

Makes a splendid gift for your record collecting friends. You will be amazed at the superb tonal qualities you have been missing up to now.

THE TETRAD CORP.
Dept. A-1, 60 N. Broadway
Yonkers, N. Y.

Gentlemen: Please send me fully
guaranteed phonograph needles at \$9.95 each.

☐ Money order or check incl. (Postage free)

☐ C.O.D. (Postage extra)

NAME.....

ADDRESS.....

CITY & STATE.....

songs. Mosco Carno, in his analysis of this work in *The Music of Schubert*, contends the lovely *andante* and the minuet owe a debt to Mozart and the finale to Haydn. Despite its derivations, Schubert's *Fifth* is a delightful work, suggesting a happy carefreeness in its spontaneity. There is in it a free and swift impulse of lyricism which was Schubert's to command at will.

Koussevitzky's performance is admirably straightforward, rather gentle in its lilt. Being familiar with the Beecham version I miss the deft curving of lines and the more infectious lilt that the English conductor contrives. The recording is eminently satisfactory though some surfaces were not as smooth as one might like.

SMETANA: *The Moldau* from the Symphonic Cycle *My Country* (3 sides); and DVORAK: *Husitská Overture*, Op. 67 (3 sides); The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor set DM-1210, price \$4.75 (manual set \$5.75).

▲Congratulations Mr. Fiedler! Your *Moldau* is one of the most competent jobs on records, splendidly recorded.

Of previous versions of this symphonic poem our preference was for the Kubelik-Czech Philharmonic version rather than the more recent (1941) performance of Walter and the Philharmonic-Symphony Orchestra. While Walter's treatment, of the score is most affectionate, the playing of the orchestra is far from efficient with many lagging and poorly cued instrumental entrances. That year was not a happy one for the Philharmonic, and quite a few recordings of the period suggest insufficient rehearsal. No one can make such an accusation against the Boston "Pops", it is one of the most efficient organizations now recording. Fiedler's consistently clean texture of sound lets the music breathe most naturally. He does not refute sentiment though he does not overindulge it. His *Rustic Wedding* section (opening side 2) suggests true bucolic elation and the *Rapids of St. John* has the right dramatic breadth. The finale, which conveys the river at its widest, is more admirable for pace than spirit. Kubelik handles this part more tellingly, but here the sound-texture is clearer and brighter.

Dvorak's *Husitská Overture* is a powerful

brilliant opus, in which two Czech tune — the Catholic *Chorale of St. Wenceslaus* and the Protestant Hussite Hymn — *All Ye Who Are Warriors of God* — often seem at variance with each other despite the ingenuity of the composer. The overture is a sort of dramatic reincarnation of the Hussite wars so famous in Czech history. It was intended "as a prelude to a Hussite dramatic trilogy that never got farther than the first act." A favorite of Hans von Buelow in his day, this music represents its composer in a more pretentious than auspicious manner. As Alec Robertson has said in his book on the composer, "the balance of the overture is rather disturbed by the composer's determination to hold the scales evenly between his two denominational tunes." Despite the triumph of Huss at the end, there is a "slight feeling of anticlimax." Fiedler gives an imposing performance which, we feel certain, would have pleased Dvorak. The overture should have been released independently of Smetana's tone poem, or at least have been pressed before it, as the latter is the more important work.

STRAUSS: *Feuersnot* — *Love Scene* (Op. 50); Royal Philharmonic Orchestra, Sir Thomas Beecham. Victor disc 12-0289, price \$1.25.

▲It is to Beecham's credit that he handles the opening half of this music with poise and restraint. I can imagine a less discriminating conductor stressing the sentiment to a sickly point. In the latter part, when the composer becomes more dramatic and rhapsodic, Beecham treats the climaxes with proper vehemence without loss of directional equanimity. There is more than a suggestion of Wagner in the opening pages of this music and considerable romantic lyricism. Later, we hear anticipations of *Salome*, which was to come four years after.

Feuersnot, written in 1901, is a one act opera based on an old Dutch legend. From its events we learn that its title has a double meaning, "need of fire for light and for love." The events of the opera take place in Munich at an age, not designated, on Midsummer Night when tradition decrees the lighting of bonfires to celebrate the turning of the sun. This custom, a heathen one, is followed in parts of Germany, Austria and Scandinavia. The lover, thwarted in his efforts to climb a

balcony to his beloved, calls on a sorcerer to come to his aid. The latter plunges the town into darkness. Later, safe on the balcony he tells the angry people that having chosen the pretty but reluctant burgomaster's daughter as his helpmate, he had to resort to magic. As "she had failed to recognize that love must conquer all scruples of morality, he had had the sorcerer bring darkness on the town to show them that all light is given by love and that without love the world is dark." After he enters her room, the townspeople observe the windows begin to glow, "emblematic of their union." Then as the opera ends the lights of the town and of the bonfires blaze up brightly. Recording is very good though not of extended range.

—P.H.R.

SAINT-SAENS: *Symphony No. 3 in C minor, Op. 78*; Philharmonic-Symphony Orchestra of New York, with E. Nies-Berger (organ), conducted by Charles Muench. Columbia set M or MM-747, four discs, price \$6.00.

▲ This symphony, the composer's posthumous tribute to his friend Liszt, today seems dated. A true product of its time (1886), to our modern ears it is hard to realize it was originally regarded as progressive in its instrumentation. Tovey contends it owes its form — the general method of transforming themes *en masse* — to Liszt's *Faust Symphony*. There are two schools on the worth of this work. Detractors say it is labored and lacking in distinction. Those who admire it seem to be in agreement with the late Philip Hale, who said: "it has the finest and most characteristic qualities of the best French music: logical construction, lucidity, frankness, euphony. The workmanship is masterly. There is no hesitation. The composer knew exactly what he wanted and how to express himself. . . . It is not necessary to speak of the many beautiful or stirring pages; of the consummate skill of the technician; of the unerring instrumentation."

I quote this passage from Hale because I hold a great respect for his judgments. Each time I have listened to this work I have gone back to Hale and re-read that passage, yet neither Hale or renewed aural contact with the music has increased my appreciation of the symphony. For the past seventeen years I have had in my record library the fine per-

The Fidelitone Classic



five dollars

The needle is packaged in a useful record brush and fitted into a beautiful Lucite utility case (cigarette case size).

Cutaway view shows exclusive Floating Point Construction.

... the ultimate

- in tonal reproduction
- in the preservation of records
- in eliminating record scratch and extraneous noises
- in increasing needle life thousands of plays
- in protection against needle damage (additional insurance for longer record and needle life)

A FIDELITONE TIP WILL NEVER CHIP

Fidelitone Supreme

\$2⁵⁰

The needle with Spring in its heart. The only straight type needle with both vertical and horizontal compliance—increasing needle and record life. Gives superb performance. Packaged in a useful record brush.

PERMO, Incorporated

CHICAGO 26

MORE PERMO NEEDLES SOLD THAN ALL OTHER LONG LIFE NEEDLES COMBINED

COMPLETE SYMPHONIES AND OPERAS RECORDED AND PLAYED BACK WITH UNMATCHED FIDELITY WITH THE MAGNETAPE RECORDER

Here is a new development in high-fidelity sound recording and playback that completely eliminates all the annoyances associated with regular discs. Gone forever are record wear, needle scratch, needle talk, and needle chatter. The pause between records, which formerly prevented full enjoyment of symphonies, operas and other extended programs is a thing of the past with our Magnetape Recorders, which permit up to eight continuous hours of musical enjoyment on a single reel of Magnetape.

Any sound can be recorded on Magnetape with fidelity and sense of realism unmatched by any other recording means. Copying valuable records, capturing stirring radio programs, recording live talent — all these can be done by the average layman on the Magnetape Recorder with results comparable to those obtained by engineers with the finest disc recording equipment.

The convenience and versatility of Magnetape Recording are truly amazing. Programs can be edited and rearranged, with passages deleted or moved about by simply cutting and splicing with ordinary scotch tape. The famous E-Z-CUE enables you to "cue" any number of desired passages for rapid location whenever desired. Simple erasing facilities enable you to wipe off anything you don't like.

The Amplifier Corporation of America has also made available special accessories designed to enhance the convenience and practicability of Magnetape Recorders. A Robot Program Timer automatically switches on your radio and recorder, records any series of pre-selected programs, and automatically shuts off. Our unique reference and cataloguing system makes every reel of Magnetape a self-contained record album. Send today for Catalog #4901, featuring our complete line of Magnetape Recorders.



LONG PLAYING MAGNETAPE

The ideal instrument where recording of continuous programs of up to eight hours in length is desired. A truly elegant but the same high-quality components demanded a station of this type, yet styled for living room use, and priced the most all discriminating devotees of fine musical reproduction.

Send 25¢ in stamps or coin for A.C. Shanley's booklet, "Elements of Magnetic Tape Recording" — and 999 Applications discussing the fundamentals and principles of magnetic recording, a carefully classified listing of 999 applications of magnetic tape is the ideal recording and playback medium.

AMPLIFIER CORPORATION of AMCA

STANDARD MODEL

STANDARD MODEL

Highly recording-playback in-
 designed for your living room,
 laback. Run two wires to your
 station and you can instantly record
 any program as you listen to it. Your
 selected records can be copied on
 magnetic tape with the same ease. Plug in
 the sensitive microphone which
 picks up live talent,
 group or speeches. Never before
 has there been such a simple, econom-
 ical method of recording anything you
 want to.



PORTABLE MODEL

Designed for on-the-spot recording and playback.
 The complete set consists of two handsome leather-
 covered cabinets. One cabinet houses the recorder.
 The other has spaced compartments for all acces-
 sories necessary for convenient away-from-home
 recording and playback. Combines the same high-
 fidelity characteristics of the standard model to-
 gether with convenient portability.



A new amplifier development enables you to clearly identify all the instruments in a full orchestra!

After 20 years of audio research and
 development, we can now place in
 your hands a new means to make the
 most fascinating, uplifting, and en-
 joyable journey into the realm of per-
 fect sound reproduction—through the
 medium of the most satisfying musical
 amplifier the world has ever known.

If you are one of those discriminat-
 ing persons for whom anything less
 than the best is a disappointment,
 you are one for whom the ACA-100
 amplifier was designed.

Write for our Catalog #4806 which
 contains complete specifications and
 descriptions of audio amplifiers.



MODEL ACA-100 AMPLIFIER

This amplifier has higher fidelity than ever
 produced within any super-fidelity unit.
 Ideal for use with phonograph, radio, or
 magnetic tape recorder. Contains built-in
 scratch suppressor, dynamic volume ex-
 pander, and many other desirable features.

formance which Coppola made (Victor set 100). Yet tabulations on the score reveal I have listened to it only a half dozen times. To me the opening movement seems pretentious in its petulance, a rather extravagant prelude to the genuinely lovely *adagio*. There is gaiety and humor in the *scherzo*. The composer had a flair for fantasy and this is assuredly among his most arresting creations in that realm. The finale, beginning pompously but impressively with a transformation of the first theme of the symphony, has more power in sound than strength of purpose.

Muench, who is destined to take over the reign of the Boston Symphony after this year, has in a relatively short space of time revealed on records his interpretative worth. This is a fine performance, excellently recorded, which may well set a standard for many years to come. —P.H.R.

SIBELIUS: *Symphony No. 2 in D major, Op. 43*; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set M or MM-759, five discs, price \$7.25.

▲ Ormandy, who previously gave us a fine performance of the *First Symphony* with the Philadelphia Orchestra, turns in an equally fine one of the *Second*. Yet, the quality of the reproduction does not have quite the same spaciousness of sound. It seems to me the Philadelphia Orchestra would profit with a bit more hall resonance than Columbia engineers give to it. Of previous versions of this work, the Koussevitzky (Victor set 272 — Nov. 1935) was the most imposing reading of the score. At the height of his career the noted Boston conductor brought a dramatic expansiveness to his performance which I doubt — with his recent evidenced interpretative lassitude — he could duplicate today. But the 1935 recording is quite different from 1948 — not so much for quality of sound as for intrusion of surface noise, especially on modern equipment. While Ormandy does not achieve Koussevitzky's

degree of expansiveness, he does succeed in giving a better disciplined and less disjointed performance than Barbirolli. —P.H.R.



LALO: *Symphonie Espagnole, Op. 21*; Yehudi Menuhin (violin) with Orchestra Colonne, conducted by Jean Fournet. Victor set DM-1207, four discs, price \$5.00 (manual set \$6.00).

▲ Menuhin recorded this work at eighteen with his teacher Enesco conducting the orchestra (Victor set 136). Today at 32 the violinist plays with greater refinement of tone and technical assurance. There is consistent tonal beauty and an unmistakable ingenuousness in this performance. The conductor strongly emphasizes the rhythmic patterns, handling the orchestra with the earnestness of a positive personality. This French orchestra does not seem as distinguished as some of our own leading organizations, but it gives a satisfying account of its part of the score under Fournet's explicit direction. Menuhin has been active in European recording studios of late and has made, besides this work, both the Brahms and the Beethoven concertos with the fabulous Furtwaengler at the helm of the orchestra. The latter work was issued in England in March. Comment on its performance will be given by Sackville-West next month.

In both his sets Menuhin plays the complete work. Why other violinists leave out the Intermezzo remains a mystery, for it has a ruggedness of spirit which favorably contrasts the melodic picquancy of the *Scherzando* and the more emotionally intense *Andante*. The contention that this movement is "a tricky piece of little interest" is not admitted by all violinists. Because the *Symphonie Espagnole* is a display work, colorful and exotic in character aiming for no great profundity, the protocol of omitting a movement is open to debate, even though Sarasate set the precedent.

Of the several recordings of this work issued in the past the palm goes to the Milstein-Ormandy rendition (Columbia set 564 June, 1945). Neither the earlier Hubermann, Merkel or first Menuhin possesses the pol-

25% DISCOUNT

off our former prices on all out-of-print and hard-to-find classical records. . . .

American Record Collectors' Exchange
1329 Sixth Ave. (Bet. 53-54 Sts.)
New York 19, N.Y.

Open: 3:30-6:30 P.M. Send us your WANT lists.

ished brilliance of violin playing nor the fine orchestral background. Today, however, Menuhin is a poised and finished artist who commands our fullest respect, and his latest occupation with Lalo offers true artistic competition for the Victor side of the fence. The reproduction has spaciousness in sound and an overall good quality of tone. Being of European recording characteristics, it will require less bass than American-made productions. —P.H.R.

MOZART: *Concerto in A major, K. 488*; Clifford Cuzon (piano) with National Symphony Orchestra, conducted by Boyd Neel. Decca set EDA-53, three discs, price \$7.00.

▲It is strange what different record players can do to a Decca FFRR recording. Heard on extended range, this set has admirable clarity in the piano and a really lovely tonal quality. Heard on commercial equipment in a dealer's booth, the piano tone was not so round or full, being much drier. Too, the sheen on the orchestral strings was considerably cut on the commercial equipment.

To one who has long admired this concerto, which is one of Mozart's best, this set is most welcome as the quality of the performance is infinitely superior to previous versions. Neither Rubinstein nor Long revealed a truly sympathetic insight into this music. Perhaps some may think Curzon treats the opening movement too efficiently—as though intellect were controlling emotions—yet the spontaneity of his musical feeling is appreciable. I like this sort of treatment for essentially classical music, and even though it may be said the graceful and often gallant thematic material anticipates romanticism the concerto should not be played in the romantic manner.

The pathos of the slow movement is felt and conveyed by Curzon. Tovey labels this a remarkable movement, "as eminently a study in euphony as in the *E flat Symphony*, which it further resembles in revealing the clarinets as Mozart's favorite instruments, and omitting the oboes." The finale is an extended rondo (there are at least 11 themes). It all seems so simple under Curzon's adept fingers, but make no mistake this finale is a difficult movement to play well. Comparison with Miss Long's often straggling passage work—where a compromise is resorted to in one or two difficult sections—reveals

the superiority of the present artist. The orchestral part is good but by no means tops—the National Symphony does not compare too favorably with some of our own leading orchestras. However, Boyd Neel's direction is both perceptive and *en rapport* with the soloist. Indeed, his curving of line and deft pointing up of detail add much to the overall enjoyment of the performance. —P.H.R.

STRAUSS: *Burleske in D minor* (4 sides); and **WEBER:** *Concertstueck in F minor, Op. 79* (4 sides); Claudio Arrau (piano) with the Chicago Symphony Orchestra, conducted by Desiré Defauw. Victor set DM-1216, price \$6.00 (manual set \$7.00).

▲Strauss at 21 (1885) was more interested in symphonic form than he later was. In his early *Symphony in F minor*, his *Piano Quartet* and the present opus, he gave promise of becoming a first-rate symphonist. It was not lack of ease in handling classical forms that altered his course but a knowledge that his ideas were inappropriate to circumscribed expression. This *Burleske* is one of the most curious works in the piano repertoire. One expects so much more of it in performance than one ever hears. Its grotesquerie suggests humor, and a lot of people are under the impression that there is humor in the music. As long ago as 1908 Ernest Newman pointed out that Strauss indicated to the pianist to play a certain phrase with humor, "without telling him how to do it." The humor, continues Newman, "obviously exists only in the mind of the composer, and in that of the pianist if he can persuade himself that he sees it." The late James Huneker was nearer right, when he said "there is less of

THREE NEW BOOKS

for the Record Buyer

The Record Book, David Hall . . \$7.50

The Gramophone Shop Encyclopedia of Recorded Music—3rd Ed. . . \$5.00

A Dictionary of Musical Themes —Barlow and Morgenstein \$5.00

available through

READERS LIBRARY SERVICE

The American Record Guide

115 Reed Ave.

Pelham 65, N. Y.

humor than mordant irony in the *Burleske*." Elly Ney in her recording (Victor discs 11744/45 — 1935) caught the irony of the mood in the opening section and elsewhere. She and Gieseeking played this work often in our concert halls, substantiating irony — not humor. Arrau rightfully projects the satire but with a greater subtlety than I have heard, which makes for a delicacy without crispness. One misses the bite that Ney brought to her playing; it properly accentuated the fantastic qualities of the score. Yet, in the more sentimental parts Arrau's subtlety remains most persuasive, more artistically aloof, with some exquisite shading in the pianissimo sections, and in the lovely closing pages which he plays superbly. The orchestral direction of Defauw is competent but hardly as discerning in interpretation as the soloist. The reproduction is very clear but curiously thin in texture at times and frequently the conductor (or is it the recording?) overwhelms the pianist.

The Weber *Konzertstueck* emerges from the record in an all-around better light. Defauw is more discreet, more in sympathetic relation with the pianist, the reproduction more fitting to the score. Arrau treats the music in an improvisatory manner which allows one to listen without recourse to Weber's programmatic intentions. He does not, however, seriously challenge the earlier version by Casadesus for all his beautiful piano playing. This work, which has been labelled "as the origin of the post-classical concerto form established by Mendelssohn and followed by St. Saëns and Bruch," is as much an operatic scena as a concerto. Its program is pure romantic fantasy which recalls Weber's operas. One can imagine it as the accompaniment to a silent film. The coupling of these works is an arbitrary procedure which I cannot endorse. —P.H.R.



DEBUSSY: *Quartet in G minor, Op. 10* (7 sides); and HAYDN: *Quartet in D, Op. 64, No. 5 — Finale* (1 side); The Paganini Quartet. Victor set DV-17, four vinylite discs, price \$9.00 (manual \$9.00) or DM-1213 (shellac), price \$6.00 (manual \$7.00).

▲Debussy is nowhere more fastidious, more

exquisite in cameo detail, than in his string quartet. Though the work reveals influences of others — Franck, Borodin and even Moussorgsky — the idiom is pure Debussy, the spirit indubitably Gallic — a dovetailing of the old French style and the new. The form is classic, the content new. When the quartet was first performed in 1893 by the Ysaye Quartet, to whom it is dedicated, some listeners were "nonplussed, others scandalized." But the work was destined to enter French chamber music on a new phase of development, and to influence many composers, including Ravel. It is doubtful that the latter would have written his string quartet in quite the same manner had not Debussy's existed as a motivating model. Though the first and last movements are not on the same high level of the other two, one would hardly trade their rhapsodic qualities for more austere ones. The delectable serenade or scherzo suggests a program basis, but the composer never indicated one. The slow movement beginning with the utmost serenity is soon wrought to a high pitch of emotion, only to subside to the reposeful spirit of the opening.

The Paganini Quartet aided by superior recording, in which the bloom of overtones aids much in substantiating the beauty of the ensemble's fine string quality, plays this music with technical mastery and considerable feeling. Of previous versions my fondness for the performance by the old Pro Arte Quartet has never diminished. Though in comparison to this and the fairly recent Budapest versions the recording of the Pro Arte set leaves much to be desired, the playing reveals a greater perfection of ensemble than either of the later versions. The two inner voices of the Pro Artes were much better handled, especially the viola part of Halleux. It is Temianka, the first violinist, and Maas, the cellist, who shine most auspiciously in this ensemble. The elegance and refinement of this performance appeals to me more than the broader-toned and more sentimental style of the Budapests. —P.H.R.

HAYDN: *Sonata in G major* (Flute and Piano); Rene Le Roy and Paul Loyonnet. Concert Hall Limited Edition, set 8, series B. (two discs).

RAVEL: *Sonata for Violin and Cello*; Oscar Shumsky and Bernard Greenhouse. Concert Hall Limited Edition, set 4, series B (two discs).

SCARL
Ralp
ited
STRAV
and
Gon
Limit
MILHA
Nos.
Cham
Milha
series
DELLO
Piano
Leoni
Editio
RESPI
Shum
ano).
set 15

▲Conce
diversifi
above—
planned
This en
say—ad
an impo
ern musi
lovers w
works w
understa
compose
The H
it is an
next-to-
77, No. 1
ment. I
at length
made of
quartet
in the A
fitted to
clined to
have bee
the sona
onnet's r
a delight

The R
chamber
two parts
the fastid
hardly b
lover wil
formal de
a type of

July, 1948

SCARLATTI: *Sonatas for Harpsichord*; Ralph Kirkpatrick. Concert Hall Limited Edition, set 5, series B (three discs).

STRAVINSKY: *Concertino for String Quartet and Three Pieces for String Quartet*; The Gordon String Quartet. Concert Hall Limited Edition, set 6, series B (two discs).

MILHAUD: *Symphonies for Small Orchestra, Nos. 1, 2, 3 and 5*; Concert Hall Society Chamber Orchestra, conducted by Darius Milhaud. Concert Hall Limited set 11, series B (two discs).

DELLO JOIO: *Trio for Flute, Cello and Piano*; Julius Baker, Daniel Saidenberg, Leonid Hambro. Concert Hall Unlimited Edition, set 13, series B (two discs).

RESPIGHI: *Sonata in B minor*; Oscar Shumsky (violin) and Artur Balsam (piano). Concert Hall Unlimited Edition, set 15, series B (three discs).

▲Concert Hall Society members are getting diversified selections this year. All the above—excellently recorded—are carefully planned and finely executed performances. This enterprising and—one is tempted to say—adventurous organization is rendering an important service in the interests of modern music, and one sincerely hopes that music lovers who are dubious about contemporary works will lend a willing ear and attempt to understand the work of some of our modern composers.

The Haydn trio comes as a surprise since it is an earlier version of the composer's next-to-the-last quartet—the *G major, Op. 77, No. 1*—without the latter's minuet movement. In April 1946, I discussed the quartet at length. The important parts that Haydn made of the second violin and viola in the quartet version are lost in the sonata. Only in the *Adagio* does the writing seem best fitted to the two instruments. I am inclined to think that the harpsichord would have been preferable in the performance of the sonata. Though I cannot criticize Loyonnet's rendition and Mr. Le Roy is always a delight with his lovely floated tones.

The Ravel sonata is one of his greatest chamber works. The problem of balancing two parts was one that must have fascinated the fastidious mind of the composer. It can hardly be expected that the average music lover will appreciate the intricacies of its formal development. Ravel has striven for a type of musical coherence which is not al-

ways productive of the harmonic richness or the poetic beauty which we find in his quartet or trio. The music, more restrained, is a carefully calculated blend of sound and content. The two themes which form the opening movement are the source material of the four-movement work. There is a charm and delicacy to this music with its often piquant linear writing and its alternation from the minor to the major. Familiarity, acquired by careful listening, will—I feel certain—establish the sonata's appeal for most. The performance is one of sensitive and thoughtful musicianship.

The sonatas of Scarlatti are, in my estimation, best served by the harpsichord. The interplay of the lines is more clearly etched by the older instrument, for which the composer wrote. A collection of these offered by the scrupulous technician, Ralph Kirkpatrick, is the assurance of a pedantic though enjoyable experience. Mr. Kirkpatrick has selected nine sonatas revealing "as many aspects as possible of Scarlatti's unique genius", most of which have never been previously recorded.

While Stravinsky's *Three Pieces for String Quartet* suggests atonality, the music is more immediately comprehensive than one would expect and the work remains an engaging example of his more intimate style. The same thing cannot be said of his *Concertino for String Quartet*. The discordance, and the

RARE & OLD
OUT OF PRINT
ACOUSTIC
ELECTRICAL
OPERATIC
ORATORIO

Also full line of
new classical re-
cords at regular
list prices.

LIEDER
SYMPHONIC
CHAMBER
SOLOS
SINGLES

SETS
HUNTED
BOUGHT
SOLD
TRADED

Open evenings. We
ship everywhere.
Drop in, phone or
write.

THE RECORD HUNTER

1194 Lexington Ave. near 81st St.
New York 28, N.Y. Plaza 9-7694

"A Retail Store specializing in fine classical records for
music lovers and collectors."

style of writing—which demands a consistent short and dry tone—leaves one with the feeling expressed by other writers that the work would have sounded better if scored for wind instruments. My admiration of the Gordon Quartet is stimulated by their performances though the music does not sustain my interest.

The Milhaud small symphonies cannot be acclaimed among the composer's important works. *No. 3* was included by Scholes—as an example of polytonality—in his fifth volume of the *Columbia History of Music*. These works are in the nature of chamber music and are arranged for varying groups of instruments. Each is in three brief movements, scarcely more than a minute in length. Influences of early jazz are present, definitely dating the compositions. Moses Smith in his notes tells us “the composer imitated the brevity of the early symphony while retaining the later custom of several movements”; and further “each piece, in turn, represents a mood”.

The trio by the young American composer, Norman Dello Joio, is modern in spirit but free from complexities for the average listener. It has something to say with its independence of part-writing. Melodically fresh and harmonically sensitive and pungent, its interest is sustained throughout. The work is in three movements, a lilting, syncopated opening *Moderato*, a somber poetic *Adagio* with a serenity rare in modern music, and a final *Allegro spiritoso* with dance-like characteristics. Some of the thematic material suggests primitive folk sources—though one would find it difficult to pigeonhole any of it. The excellently coordinated performance and fine recording are praiseworthy.

Respighi's sonata is well written for both instruments, though the piano part is over-elaborated. The Italian critic, Guido M. Gatti, says of this work that “the expert composer is successful in concealing the various sources of his musical ideas, but he never really stirs the emotions or utters a word which we feel to be entirely his own”. Gatti's contention that the composer's temperament is akin to d'Annunzio, in that both were worshippers of “verbal exquisiteness and subtlety” is borne out in this impressionistic music in which we find an almost unrelieved melancholic sweetness and sensuousness. The finale, a passacaglia, remains the

most impressive of the three movements. The violinist seems more *en rapport* with the music than the pianist. The recording favors the violin. —P.H.R.



BACH: *Well-Tempered Clavier — Preludes and Fugues Nos. 1 through 5*. Concord set, three plastic discs, price \$6.85. BACH: *Well-Tempered Clavier — Preludes and Fugues Nos. 6 through 9*. Concord set, three 10-inch shellac discs, price \$4.75. Played by Dorothy Lane (harpsichord).

▲ In 1933 a Bach “48” Society was begun in England with the idea of reproducing performances of the complete two volumes of the *Well-Tempered Clavier*, which Schumann called “the Musician's Bible,” played on the instrument of Bach's time. The late Arnold Dolmetsch was chosen as the artist, but his clavichord performances of eight preludes and fugues chosen at random from the two books and the *Chromatic Fantasia in D minor* were completely disappointing. Later, in 1934, the Bach “48” Society began the issue of Edwin Fischer's valued piano renditions of these works. The argument for the harpsichord as the ideal instrument has been advanced by many writers. Schweitzer (whose long out-of-print book on Bach is now available again) says “on the cembalo every melodic line is clear, the plucked tone having a much sharper quality than that of the modern piano.”

Miss Lane, a Chicago artist, has long made a specialty of these works and has successfully played the entire first book in recital in her native city. Her performances are vital and clean-cut, forthright and technically competent. Her instrument is tonally an intimate one and its operation, i.e. shifting registrations, is heard in the recording. The value of these sets for students cannot be overlooked, for even though the modern piano may be employed much regarding clarity of technique and definition of line can be acquired from Miss Lane. One feels that the artist is familiar with Schweitzer's contention that “the clavichord is a string quartet in miniature; every detail comes out lucidly on it.” The recording is good and the

if you're

*really
particular*



**...you'll insist on
Webster-Chicago Nylon Needles
with Knee Action**

You'll notice the difference. The clarity, smoothness and tone fidelity of instrumental and vocal recordings is superb when Webster-Chicago Nylon Needles are used. Even old records sound better because the magic Nylon filters scratch amazingly.

Webster-Chicago Nylon Needles have exceptionally long life and are easier on the records too. The action of the nylon knee lets the jewel tip ride the record groove in a gentle, floating motion.

Ask your dealer for a demonstration.

**Black Nylon Needle with
Osmium Alloy Tip**

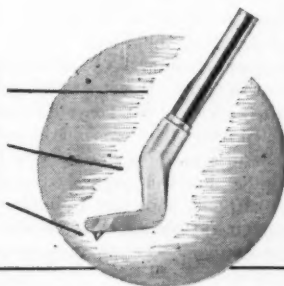
\$2⁵⁰

**Ivory Nylon Needle with
Precious Jewel Tip**

(illustrated) **\$3⁵⁰**



ALUMINUM
SHAFT
NYLON
NEEDLE
PRECIOUS
JEWEL TIP



WEBSTER-CHICAGO

5610 WEST BLOOMINGDALE AVENUE • CHICAGO 39, ILLINOIS

*The
choice of
music lovers*

surfaces smooth. The vinylite discs are quite thin, which may or may not provide a problem on some changers. The shellac, however, are of requisite thickness. The works are to be completed in recording.

—J.N.

IVES: *Second Pianoforte Sonata* ("Concord, Mass., 1840-1860"); John Kirkpatrick (piano). Columbia set M or MM-749, five discs, price \$7.10.

▲Charles Edward Ives, Danbury-born composer whose music seeks to synthesize the regional spirit of New England with the Universal, is now in his 73rd year. So that he need feel no material compunction toward artistic compromise, Ives made his living in the insurance business. But from the turn of the century until the middle 1920's he wrote songs, symphonic pieces, chamber music and choral works in a highly personal and extremely advanced idiom, harmonically and rhythmically speaking. However, until ten years ago, most of this music has gone unheard, unpublished and un-recorded. The composer has become something of a legend in his own lifetime, having been called by some the greatest and most truly original of all American composers.

Any final evaluation of Ives' output must await definitive publication, performance and recording of his major scores. We stress the importance of recording, inasmuch as adequate performance under normal concert conditions is all but impossible of achievement for many of these works. The few Ives recordings that have appeared to date — such as the set of Six Songs on *New Music Recording* and *The Housatonic* at Stockbridge on *Artist* — would seem to bear out in most eloquent fashion Ives' unique quality as a poet in tones. But it is the Columbia album noted above of the *Concord Sonata* for piano which offers the listener Ives' musical utterance in something like its true breadth and depth. For this we are truly grateful, and we can only hope that Columbia will give us some of the orchestral scores of Ives, such as the lovely *Third Symphony*, in the very near future.

Unlike the ingratiating symphony just cited, this *Concord Sonata* for piano, is not music of immediate appeal for the conservative-minded listener. Written for the most

part in 1909-10, its four movements are tonal evocations of Concord, Mass., as it was in the days of Emerson, Hawthorne, the Alcotts and Thoreau. Each movement bears the name of these men and constitutes a sort of impressionistic portrait. The *Emerson* movement is heroic in spirit, dense and complex in texture. *Hawthorne* takes the form of a fantastic scherzo, the middle section of which calls up memories of New England hymn-tune and the band on the village green. *The Alcotts* is a poetic evocation of family life at Orchard House and "the little old spinet-piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at the *Fifth Symphony*." In the final movement, *Thoreau*, we experience a day at Walden pond with that naturalist-poet-philosopher. It is in this quiet-keyed music that Ives is to be heard at his most searching and eloquent. The whole of the *Concord Sonata* is bound together psychologically by a theme built out of the four opening notes of Beethoven's Fifth Symphony. For Ives in this work it symbolizes the spirit of the Concord transcendentalist poet-philosophers. "Ives," we would place its translation, "above the relentless knocking at the door, above the greater human message of destiny, and strive to bring it towards the spiritual message of Emerson's revelations — even to the 'common heart' of Concord — the Soul of humanity knocking at the door of the divine mysteries, radiant in the faith that it will be opened — and that the human will become the divine." In these words lies the spiritual key to the *Concord Sonata* as a work of art. We urge listeners to the recording of this music to acquire the newly published second edition of the music (Arrow Press, Inc., 250 West 57th St., New York 19), which contains not only the notes of the score, but much knowing commentary taken from Ives' *Essays Before a Sonata* (published privately in 1920, but now unhappily out of print).

John Kirkpatrick, who performs the *Concord Sonata* in its recorded version, was the first to give the music a complete public performance, this in January of 1939). That his reading is authoritative is to be taken for granted under the circumstances. Certainly it tallied in most illuminating fashion with the printed music which we had in hand

during the course of our three playings of the records. Our one disappointment is with the quality of Columbia's piano reproduction, which seems restricted both in dynamic range and "liveness." However, even this consideration should not militate against the record buyer's acquisition of this all-important landmark of creative music in America,
—David Hall

NIGHT LIFE ON TWO PIANOS: *I Got Rhythm* (Gershwin); *Stardust* (Carmichael); *Baby Boogie* (Gearhart); *Stormy Weather* (Arlen); *Limehouse Blues* (Braham); *All the Things You Are* (Kern); *Body and Soul* (Green); *Russian Lullaby* (Berlin); *March from The Love for Three Oranges* (Prokofiev); Morley and Gearhart (duo-pianists). Columbia set MM-746, four 10-inch discs, price \$5.00.

▲Virginia Morley and Livingston Gearhart (husband and wife) are a particularly talented piano team. Weekly appearances on Fred Waring's radio show brought them popular fame. These young players have imagination, musical intelligence and the necessary technical accomplishments. What delights me with their playing is its freedom from exhibitionism, its delicacy and expressive charm. Take, as an example, their excursion through Hoagy Carmichael's much-played *Stardust* — there performance is as gentle as a soft spring rain and as soothing. In direct contrast, Prokofiev's popular march has weight and substance, a nice bounce and the right suggestion of insolence. This is duo-piano playing that has a happy spirit free from a machine-like technical ostentation. For a change from blaring bands, their renditions of these overly familiar pieces afford a pleasant diversion.
—J.N.

TCHAIKOVSKY: *June (Bacarelle)*, and *November (Troika en traîneaux)*, Nos. 6 and 11 from *The Months*, Op. 37a; José Iturbi (piano). Victor disc 12-0242, price \$1.25.

▲Tchaikovsky's piano music belongs in the salon (the modern livingroom, if you wish) and, on records, because they fit into the home. Iturbi plays both pieces with clean-cut, bell-like tones in an appropriately intimate style. He might be playing for his own pleasure. Neither composition is of any great substance, the ideas being more or less commonplace. Tchaikovsky's set of the *The*

Months was written in 1875-76 and published month by month throughout 1876 in the periodical *Nuovellist*. They probably delighted the hearts of the ladies though even the novice must have realized they were not especially characteristic of the months and decidedly uneven in quality. In a *Three-Horse Sleigh* or *November* is an old favorite especially with Russian pianists. Rachmaninoff played it often and also recorded it (Victor 6857). His treatment of the yearning tune was broader and fuller than Iturbi's. There is a sultriness to the *Bacarelle* which might be intended as imitative of a Southern clime, yet it lacks definitive characterization. Good piano recording.
—J.N.



BACH: *Arias* — *Cantata no. 8 - Doch weichet*; *Cantata no. 205 - Zweig' und Aeste* - *Cantata no. 127*; *Die Seele ruht* - *Cantata no. 97*; *Ich traue seiner Gnaden*; *Cantata no. 105 - Wie zittern und wanken*; *Cantata no. 43 - Ich sehe schon im Geist*. Bach Aria Group, conducted by William H. Scheide: Julius Baker (flute); Robert Bloom (oboe); Jean Carlton (soprano); Norman Farrow (bass-baritone); Robert Harmon (tenor); Sergius Kagan (vocal advisor and piano); Ellen Osborn (soprano); David Soyer (violin-cello); Margaret Tobias (contralto); Maurice Wilk (violin); Harry Shulman (oboe). Vox set 367, four discs, \$6.30.

▲The Bach Aria Group was born of the idea that an inexhaustible repertoire could be built of individual arias from the Master's

RECORD SALE

Vocal and Instrumental — Symphonic and Operatic recordings at 69c and 89c. . . .

Classical Record Shop

825 Seventh Ave. (bet. 53-54 Sts.)
New York 19, N.Y.

Tel.: Circle 6-9280 OPEN: 1 to 9 P.M.

Headquarters for CRS Historical Records

(Send stamped envelope for CRS list)

cantatas. Being dissatisfied with the manner in which such things are performed on the rare occasions when they do get a hearing, the Group, under the leadership of William H. Scheide, took themselves off to become saturated with Bach's music and to attain a degree of technical perfection in it that would set a new standard of performance. The singers were carefully chosen (it takes more than voice to sing Bach) and the best available instrumental soloists were secured. The results, as revealed in these records, are unusually well balanced and integrated performances. These are not vocal solos with modest *obbligati* and unobtrusive ensemble backgrounds, but in the truest sense group work, with the voice standing out only as the composer made it prominent, and as the purveyor of the message of the text. The recording has been made in this spirit, with fortunate results, though the reproduction of the highs is something less than perfect.

The first of the arias brings one of those little surprises we are always finding in Bach. The thematic material is familiar (though so differently orchestrated) in the last movement of the sixth *Brandenburg Concerto*. This aria takes a little more than one record face, and on the second it is followed by a light and tripping duet from the secular cantata called *Der zufriedengestellte Aeolus*. The next aria, *Die Seele ruht*, has one of those long phrased and sweetly lyrical and wistful melodies of which Bach knew the secret. One might criticize Miss Osborn's diction in it, but tonally and stylistically her performance is a very good one. *Ich traue deiner Gnade* is Bach at his loveliest, though the tenor soloist seems to me the least impressive of the singers in the group. Like her fellow soprano, Jean Carlton is open to some criticism on the way she handles her words (her German is not of the purest) but hers is a voice of peculiar appeal, and her singing of the prominent scale passages in *Wie zittern und wanken* is admirable. Margaret Tobias, in *Ich sehe schon im Geist* is excellent.

HIGH SCHOOL TEACHER

Sells rare, hard-to-find, out of print recordings. Lists upon request. Collections purchased.

Ellie Hirschmann (Mr.)

100 Duncan Ave., Jersey City 6, N. J.

I have saved the instrumental soloists for a general word at the end, for such names as Julius Baker and Robert Bloom are well known and a guarantee of better than able performances. The use of the piano instead of the harpsichord is perhaps unfortunate in view of the high standards and intentions of the performance, but it is so modest that one hardly realizes it is there. Some confusion may be caused those who most need help by the typographical setup of the album liner where, with all the appearance of a literal translation the individual words in two languages are by no means matched. —P.L.M.

BRAHMS: *Ein deutsches Requiem*, Op. 45.

Eleanor Steber (soprano), James Pease (bass), RCA Victor Chorale and Symphony orchestra, conducted by Robert Shaw. Victor set DM-1266, nine discs, price \$12.25 (manual set \$13.25) or set V-20 (vinylite), price \$19.00 (manual \$20.00).

BRAHMS: *Ein deutsches Requiem*, Op. 45.

Elisabeth Schwarzkopf (soprano), Hans Hotter (baritone), the Singverein der Gesellschaft der Musikfreunde in Wien with the Vienna Philharmonic Orchestra, conducted by Herbert von Karajan. Columbia set MM-755, ten discs, price \$15.50.

▲The *German Requiem* is one of Brahms' most personal expressions, and certainly it belongs among his greatest works. Said to have been inspired by the deaths of two who were very close to him — Robert Schumann and his own mother — this most unorthodox Christian composed a piece which is a *Requiem* in name only, for its text is not of the liturgy and the language is the composer's native tongue instead of the churchly Latin. To be sure this is distinctly a Protestant memorial, and it does not fit into any formal service. Brahms was free, therefore, to select what portions of the Scriptures he chose, and to fashion them into an expression of his own personal faith. The result is music of the most profound and noble consolation, instinct with honest and sincere expressiveness, yet always very masculine. Though in the truest sense universal, this music is thoroughly German. The very opening in the low strings, and the lovely melody which immediately makes its appearance, set the mood for the entire composition. There are unforgettable things in the score — the

terrific impact of the "dead-march" on the words *For all flesh is as grass*, the elevated mood of *How lovely is Thy dwelling place*, the heavenly purity of the soprano solo, *Ye now are sorrowful* and the exaltation of the final *Blessed are the dead* — these have the quality of greatness.

It is amazing that such a work should have had to await this year of grace for its first release on records, and it is a little sad that now it is here we find our two major companies vying for first place in the field. Shaw's Victor set was made last fall, after long and arduous preparations. Presumably the conductor and the sponsoring company felt that the first Brahms *Requiem* was an event meriting extra care, and that no pains were spared to make the results worthy the occasion must be obvious to anyone who listens to the records. What is lacking in Mr. Shaw's performance is the very quality we find in the technically far less impressive job from Vienna. Here the lack of perfect unanimity in the attacks, the sometimes heavy-handed playing of the strings — the general lower-than-American standard of performance are quickly forgotten in the true understanding which imbues the set. Of the soloists involved in the two performances Miss Schwarzkopf does by far the handsomest singing — in fact some of the most melting vocalism heard in many a month. Mr. Hotter's unsteadiness is a detriment, and his style is rather nervous, though he sings with admirable earnestness; Mr. Pease, in the Shaw set, makes a pleasanter sound, and is hardly less penetrating. Miss Steber disappoints; apparently singing her solo was not easy work for her. Both she and Miss Schwarzkopf, incidentally, seem to have been nearer the microphone than was necessary.

In a word, though every technical advantage is on the side of Shaw, those who want the true spirit of the music will turn to Karajan.

—P.L.M.

Collector's Records

MASSNET: *Oh! si les fleurs avaient des yeux*; and *Manon: Obéissons quand leur voix appelle*. Marguerite Namara, (soprano) and Mischa Levitzky (piano) (recorded 1919) (autographed by Mme. Namara). IRCC 10-inch disc 3028, price \$1.75.

WAGNER: *Goetterdaemmerung: Fragment from Immolation Scene*. Lillian Nordica (soprano). and *Walkure: Fragment from Wotan's Farewell*. David Bispham (baritone) (recorded in the Metropolitan Opera House, 1903). IRCC 10-inch disc 3030, price \$1.75.

MASSANET: *Le Cid: O noble lame étincillante* Two fragments. Albert Alvarez (tenor) and Jean de Reszke (tenor) with principals, chorus and orchestra (recorded in the Metropolitan Opera House 1902 and 1901). IRCC 10-inch disc 3031, price \$1.75.

STRAUSS: *Elektra: Oreste! Oreste!* Thila Plaichinger (soprano) with orchestra, and *Elektra: So bin ich eine Prophetin immerfort gewesen*. Thila Plaichinger (soprano) and Baptist Hoffman (baritone) with orchestra (recorded about 1910). IRCC 10-inch disc 3032, price \$1.75.

LARA: *Messaline: Ella m'avait pris*. Henri Albers (baritone) with orchestra.

SAINT-SAENS: *Henry VIII: Qui donc commande*. Jean Noté (baritone) with orchestra. IRCC 10-inch disc 3013, price \$1.75.

●IRCC has announced a new policy of offering a longer list than formerly, but only every other month. This accounts for the simultaneous issue of these five discs of re-recordings. Historically each of the selections has more than ordinary interest, and the artistry is of a high order. Foremost are the four

HARD-TO-GET RECORDS

●Inquiries solicited. Discontinued and Active Listings. Domestic and Foreign Labels. Recording Libraries Purchased.

WALNUT MUSIC SHOP

G. S. FALKENSTEIN,

1118 Walnut St.

Philadelphia 7, Pa.

HUGO WOLF SONGS

Grete Stueckgold (soprano)

Paul Meyer (piano)

Famous Lieder Singer and former Prima Donna of the Metropolitan Opera sings 13 songs by Hugo Wolf—many first recordings—including: *Agnes; Die Zigeunerin; Selig ihr Blinden; Verschling der Abgrund; Begegnung; Nimmersatte Liebe*, etc.

3 vinylite discs in album...price \$6.82

Birch Records, 317 West 108 St., New York 25, N. Y.

IRCC

Unique vocal and dramatic historical recordings.

Exclusive first editions and re-recordings. Founded 1932.

INTERNATIONAL
RECORD COLLECTORS' CLUB
318 Reservoir Ave., Bridgeport 6, Conn.

Mapleson recordings taken in the Metropolitan Opera in the seasons of 1901, 1902 and 1903. The reproduction has remarkable clarity considering the primitive apparatus with which the original cylinders were made—especially the orchestra sounds full and impressive. Unfortunately, of the two selections from *Le Cid* the first has more tenor solo, and it is obvious from the bit we hear of Jean de Reszke that his more refined style of singing was incomparably greater art than the competent but rather rough Alvarez. The casts in *Le Cid* were always studded with stars, and there is one high note in a choral passage on the first side where a beautiful soprano quality stands out—perhaps a unison of such celebrated voices as Melba and Lucienne Breval. There is enough vitality in the music to make one wonder if, granted a first rate tenor for the lead, *Le Cid* might not still be worth reviving.

Of the two Wagner fragments that by Nordica is easily the more exciting, and it is far and away the best of the lady's recordings made by Mapleson (including another performance of the same music) and released by IRCC. There is a fullness here and a vital quality which add materially to the impressions we have of this singer. The Bispham side is also excellent, though less striking. There is some blasting in the orchestra, and there is a strange cut in the music. But this is the only sample we have of Bispham as a singer of the later Wagner dramas. These two discs were re-recorded by special arrangement from original cylinders in the New York Public Library.

The Plaichinger disc is a fascinating one, and the only recorded example, we are told, of Strauss' *Elektra* previous to the forthcoming set made in England by Sir Thomas Beecham. The Plaichinger voice was plainly a magnificent one, and for all the primitive recording of music in which the orchestra plays so important a part, she sustains the interest throughout. Not so much can be said of her partner, who seems to have been a wooden German baritone of the Goritz school. The Albers-Noté coupling demonstrates convincingly two exceptional French baritones in effective and unhackneyed material. And Marguerite Namara, as of 1918, shows a fine flexible, rich and even voice. Here was a singer conversant with the French style. Extra interest is provided by the accompanying of the late admired pianist Mischa Levitzky.

—P.L.M.

Children's Sets

Children's sets are now Big Business. New companies, aiming almost exclusively at the juvenile set, are lining up hungrily for left-over slices of a very Golden Mother Goose. Peter Rabbit is piling up plenty of cabbage for half a dozen outfits, and the wages of Cinderella are breathtaking for every competitor in the trade.

Although it takes ingenuity to make a really good child's album, it takes even more ingenuity to turn out a bad one. Almost anything goes. One must hear many juvenile discs before he can find it in his heart to single any disc out for scorn. *Quien sabe?* That might be the very one to beguile some kid from a gang war.

Notwithstanding, I've played so many children's records of late that I find myself dreaming of wicked witches and talking to horses. Indeed, the other night a walrus said to me: "The time has come to speak of many things that are not right in this kid-record industry." Mulling this over, I agree. The time has come to call a lemon a lemon, especially if it is supposed to be Little Boy Blue. Children's records have grown up. They must now compete with one another and face criticism like a man.

Of recent records, for example, one or two indicate that there is something vaguely rotten in the realm of fantasy. But first, let's consider one of the best sets ever pressed for anybody's child, be he five or fifteen: LITTLE SONGS ON BIG SUBJECTS (Vox VSP 306, three ten-inch, price \$2.75.). These are the patter songs, written for Radio Station WNEW by Hy Zaret and Lou Singer, which Louis Untermyer has justly called the Mother Goose Songs of Democracy. One can appreciate the social significance for an impressionable child by just running over the titles of some of the many songs in this album—"There Were 13 Colonies," "I've Got a Church, You've Got a Church," "I'm Proud to Be Me." Yet one can appreciate the sprightly, untrammelled tunes and the brightly matching lyrics only by hearing them. Children will soon begin to hum along with:

*Oh, I may not know a lot of things
But one thing I can state:
Both native born and foreign born
Have made our country great.*

*Close your eyes and point your finger,
On the map just let it linger—
Any place you point your finger to,
There's someone with the same blood type
as you!*

* * *

*There'll be music, there'll be laughter.
We'll be happy ever after,
After we have learned to be
A happy one world family!*

Within a simple framework, artistic selectivity has pervaded the composition of the above. Not so the lyrics and music of two other sets: JOHNNY ROUND-THE-BLOCK (Vox VSP 307, three ten-inch, price \$3.75) and JOHNNY STRANGER (Victor Y 358, two ten-inch, non-breakable, price \$2.75). The creators of these—particularly the former—slaved over a few hot clichés and served up the first words or notes to pop into their heads. In the latter album, a fairly passable idea potboiled away in banality. This was to trace an immigrant boy's cross-country search for Uncle Sam. The boy asks directions from various

men representing different American occupations. If the songs in which these persons describe their work as coal miners, railroaders, timer-toppers, etc. were anything less than excruciating, the singing voice of Ray Middleton would not have been so deplorably wasted. Middleton, who scored a popular success with *Annie Get Your Gun*, was an artistic success in the Kurt Weill musical *Knickerbocker Holiday*.

As a barely reliable rule of Tom Thumb, any album whose hero is called Johnny seems to presage a severe lack of invention. The other Johnny album above should not have been coupled with the Middleton set, for the former is one of the worst albums ever cemented together with dullness and a passionate desire to meet an urgent demand with something approximating a supply. It is hardly fair thus to take advantage of the child's capacity for enjoying something in everything.

The album which is an album in name only is to be expected now that the demand for juvenile sets is so pressing. In the Gold Rush, shirt tails were sold as table cloths. With albums now numbering in the thousands—duplication, "original" rewrites and a general reaching back into the past are also to be expected. It is easy to understand why what is labelled an "Old English Folk Tale"—MOLLIE WHUPPLE (Victor Y361, two ten-inch, non-breakable, price \$2.75) is not more familiar. Subtitled "A Plucky Lass Outwits a Giant," it is an amorphous amalgam of Jack the Giant Killer, Goldilocks and any ten fantasies chosen at random. In the course of the action, Mollie, the heroine, bears false witness, schemes against a benefactor, lies like a trouper and arranges for the casual beating of a dog, a cat and a giant's wife. As nearly as I could figure out, she also commits grand larceny three times and is instrumental in three murders. One of the worst narrators on record gets all worked up over these coy proceedings, but I kept plugging for the giant.

Sadism is an ingredient of too many fairy stories which have hung on from a day when such facts were unknown or suppressed. One may legitimately question my view that the murder of a crow in a fairy story constitutes a psychological toehold for sadism. However, no one could deny that the slaughter of a crow is death to fantasy. Examine the classic fairy tales. In the very act of becoming fairy tales they require that everyone, even grain-stealing crows, should live happily ever after. Therefore, both religiously and technically, I object to LITTLE FREDDY AND HIS FIDDLE (Victor Y362, two ten-inch non-breakable, price \$2.75). Said to be based on a book "East O' the Sun and West O' the Moon"—this tale told by Gudrun Thorne-Thomsen glows unhealthfully for the sensitive, growing minds of the young. And not alone because of the shooting of a crow but because the shooting is the *deus ex machina* of a revenge pattern which has no excuse for being.

I do not advocate censoring such stories, but I do advocate ridiculing them out of existence. It is hardly coincidence that a capti-

vating item—LITTLE TOOT (*Capitol DAS-80, one ten-inch non-breakable, packaged, price \$1.50*)—is more craftsmanly in every way. Narrated by Don Wilson from a sequence in Walt Disney's "Melody Time," it tells of a little steamer tug banished outside the three-mile limit for having run an ocean liner aground, under the exuberant but mistaken impression he was helping his father, a veteran tug. A choral group known as The Starlighters fade in and out singing the gay title song by Allie Wrubel as Little Toot redeems himself heroically during a storm at sea.

CINDERELLA (*Columbia J-MJ32, three ten-inch, price \$3.75*) is one of the better versions of the old story now so plenteously available on records. The script seems to have been recorded intact from the CBS "Let's Pretend" show, written and directed by Nila Mack. Such advantages as taut production, detailed characterization of the weird sisters and the unifying background music of Maurice Brown tend to compensate for that soap-box odor which emanates from most non-Corwin radio scripts.

Another satisfactory set is PRINCE VALIANT AND THE OUTLAWS (*Victor Y611, two twelve-inch, non-breakable, price \$2.75*), which is a rough translation of Robin Hood for readers nourished on Superman. The sales appeal, capably played by Douglas Fairbanks, Jr., is ably assisted by an accomplished dramatic cast headed by Paule Croset. I may be squeamish, but inasmuch as Robin Hood and Little John were written out so callously, I could also have dispensed with the stag hunt. Doesn't any fairy tale adaptor remember Bambi?

—Robert Daniel Olson

In The Popular Vein

by Enzo Archetti

You Turned the Tables On Me and Teach Me, Teach Me, Baby; Gene Krupa and His Orchestra. Vocal by Dolores Hawkins. Columbia 38141.

● Quite tame for Gene — his drumming is hardly noticed. Neither side is distinguished although both should be good dance pieces.

My Guitar and It Was Written In The Stars; Dinah Shore with (1) The Brazilians and (2) an Orchestra under the direction of Sonny Burke. Columbia 38162.

● Dinah can always be depended upon to do something unusual, unusually well but this time she is positively unique. *My Guitar* is very different from anything she has done before. It sounds like a gypsy song being sung for an intimate audience, every word loaded with subtle meaning. It's fascinating! And the accompaniment is seldom more than an

occasional passage on the guitar. Whoever the Brazilians are, they are felt rather than heard. The reverse is more the convention of Dinah Shore fare, but well done as usual.

Beryl By Candlelight; Beryl Davis with Russ Case and His Orchestra. Victor Album P-201, 4-10" discs. *Spring In December* (*Passano gli anni*) and *I Wanna*; Beryl Davis with (1) Russ Case and His Orchestra and (2) Toots Camarata and His Orchestra. Victor 20-2762.

● *Spring* is an Italian popular number by Mascheroni equivalent to our usual run of juke box love songs. It's not very effective in English in spite of Beryl Davis' loving treatment. The reverse is hardly better, musically, but it's more amusing. This side must have been made in England.

The album is a different story. Beryl sings lovely, languorous songs lusciously. The best are *The Touch of Your Lips* and *All Alone*. But the rest are fine, too: *Mad About the Boy*, *Auld Lang Syne*, *Alone Together*, *They Didn't Believe Me*, *Please Be Kind*, and *Tea For Two*. In *Auld Lang Syne* she is assisted by Helen Carroll and The Satisfiers. Thoroughly delightful! Beryl has made good the promise made on her first London records.

Completely Yours and The Loveliness of You; Vaughn Monroe and His Orchestra. Vocal by V.M. and The Mood Maids. Victor 20-2712.

● The usual sepulchral performance. You'll have to have a great love for these pieces to swallow this recording of them.

Nature Boy and I'm Glad There Is You; Sraah Vaughn, with Chorus and Orchestra. Musicraft 567.

Nature Boy and You Can't Be True, Dear; Dick James, with Instrumental Trio. Victor 20-2944.

Nature Boy and Time For Your Lullaby; Eve Young and The Guild Choristers. Victor 45-5212.

Nature Boy; King Cole, with Orchestra conducted by Frank De Vol.

Lost April; The King Cole Trio with Orchestra Conducted by Carlyle Hall. Capitol 15054.

● An innocuous little song, *Nature Boy*, defying classification and popular formulas, has become the Number One Hit of the moment. Though the words are maudlin, the tune has a wistful charm with an accompaniment more varied than is customary.

Of these versions, the first to be released—King Cole's—remains the best. K.C.'s voice and style are right—the accompaniment limp. Sarah Vaughn's might prove to be a worthy runner-up, though her voice is a bit forward for such a fragile thing. Eve Young's is charmingly, though a bit pretentiously done, with choral effects. There is no orchestra, and the song thereby loses some of its attraction.

The Dick James is poorest, crooning style does not fit. Of the flipovers, *Lost April* is interesting, with Dick James' *You Can't Be True, Dear*, a waltz tune from post-war Germany, coming second. Eve Young's *Lullaby* is good for the children.

Pecos Bill and Pretty Eyes; Dick Jurgens and His Orchestra. Vocals by Jack Eaton and Ensemble. Columbia 38177.

Melody Time and Blue Shadows On the Trail; Buddy Clark with Orchestra under the direction of Mitchell Ayres. Columbia 38170.

Pecos Bill and Little Toot; Swing and Sway with Sammy Kaye, with vocals by Don Cornell. The Three Kaydets, and Chorus. Victor 20-2786.

Pecos Bill and Egg-A-Bread; Tex Ritter, with Andy Parker and The Plainsmen. Capitol 40106.

Blue Shadows On the Trail and Love of My Life; Andy Russell with Paul Weston and His Orchestra. Capitol 15063.

● All, except *Egg-A-Bread*, *Pretty Eyes*, and *Love of My Life*, are from Walt Disney's newest delightful fantasy, *Melody Time*. If you have already seen the picture, you won't need any urging to hear these records—top numbers in the picture. All performances are fine. If you must choose, Ritter's *Pecos Bill* has the authentic Western style and *Blue Shadows* by Clark (whose voice is used in the picture) is melodious.

Better Luck Next Time and Roses of Picardy; Jo Stafford, with Paul Weston and His Orchestra. Capitol 15084.

A Fella With An Umbrella and It Only Happens When I Dance With You; Frank Sinatra, with Orchestra under the direction of Axel Stordahl. Columbia 38192.

Sleppin' Out With My Baby and Better Luck Next Time; Dinah Shore with The Four Hits and Orchestra under the direction of Sonny Burke. Columbia 38191.

Sleppin' Out With My Baby and A Fella With An Umbrella; The Three Suns, with vocals by Artie Dunn and The Sun Maids. Victor 20-2863.

Sleppin' Out With My Baby and Evelyn; Gordon MacRae, with Orchestra conducted by Carlyle Hall. Capitol 15091.

Better Luck Next Time and It Only Happens When I Dance With You; Perry Como, with Russ Case and His Orchestra. Victor 20-2888.

It Only Happens When I Dance With You and If I Were You; Andy Russell, with Paul Weston and His Orchestra. Capitol 15086.

● All of these, except *Roses of Picardy*, *Evelyn*, and *If I Were You*, are from the new Irving Berlin-Fred Astaire-Judy Garland picture, *Easter Parade*. Without having seen the picture, I get the impression Berlin's latest is characterized by more bounce and less tune. However, all numbers here are already well up the ladder of popularity.

Strictly for good singing, the honors go to Andy Russell and Gordon MacRae. But everyone else is just behind with some top shelf presentations. In every instance the recording is first rate.

On An Island With You—Rhumba and Charisse—Tango; Xavier Cugat and His Orchestra. Vocals by Bob Graham. Columbia 38194.

●As smooth as silk, though not top grade, both are excellent dance music. Swell recording. Both numbers are from the picture *On An Island With You*.

Band Marches; Spring Garden Band. Lester K. Loucks, conductor. Victor Album P-204, 4-10" discs.

●Spirited performances of some familiar and some not so familiar marches. Sousa is represented with *Hands Across the Sea*, *Sabre and Spurs*, and *Gladiator March*. Russell Alexander with *From Tropic to Tropic March* and *The Southerner*. The rest are: *Grandioso* (Seiltz); *Fearless* (Heed); and *Purple Pagaent* (King). Don't know this band, but its playing is fine. Recording is a little wooden lacking the parade ground sound so essential to good band music.

Happy Anniversary (A Musical Story); Ray Noble and His Orchestra, with Cathy and Elliot Lewis. Columbia Album C-160, 4-10" discs.

●This album is different. 8 sides of separate episodes but, chronologically arranged, they convey the story of a young married couple on their sixth wedding anniversary, recalling the events of each previous year's celebration. Dialogue is by Cathy and Elliot Lewis, with sound effects and background, just like a radio sketch, and the musical background is by Ray Noble and his orchestra. Each episode is built around a musical theme, treated more or less dramatically, as in the movies. *Goodnight, Sweetheart* serves for both the first and eighth sides. The rest are *Perfidia*, *Poeme*, *Easy To Love*, *I Hadn't Anyone Till You*, *Way Down Yonder In New Orleans*, and *Yesterdays*. A trifle on the lush side, but Noble's playing is enjoyable.

Music For Romancing; Paul Weston and His Orchestra. Capitol Album CD-81, 4-10" discs.

●More romantic music but differently treated—entirely orchestral. Arrangements are a bit elaborate though effectively presented and well recorded. The numbers are: *Everything I Have Is Yours*; *Sleepy Time Gal*; *April In Paris*; *My Romance*; *Gone With The Wind*; and *Time On My Hands*. Very neatly done and well varied, even if they have a common theme and mood.

Brahm's Waltzes For Dancing; Wayne King and His Orchestra. Vocals by Billy Leach and Nancy Evans. Victor Album P-208, 4-10" discs.

●The title is misleading. Actually, only four Brahms waltzes served as the basis for as many Wayne King waltzes. The other waltzes are based on *Intermezzo, Op. 118, No. 2*, a theme from the *F Minor Sonata*, and two songs. This is more Wayne King than Brahms, proving at least one thing: Brahms would have made a good living as a popular composer today. His themes have substance. The recording is good.

You Can't Be True, Dear and Yours For The Asking; Russ Brooks. Muscraft 568.

●The first, an importation from Germany, is rapidly becoming the Number One Hit of the nation. It's a waltz with a good German flavor. Russ Brooks does it fetchingly and the orchestra (which gets no label credit) backs him with a solid, but flexible rhythm. Incidentally, the label bears this information: "Recorded by special permission of the U.S. Attorney General under License No. E 1277." The reverse is not as interesting musically, but it's well done.

Inner Sanctum; Charlie Spivak and His Orchestra. Vocal by Irene Day. *Heartbreaker*; The "Merry Melody Makers". Victor 20-2864.

DELANO Has The RECORDS

Ask For Lists

VOCAL OPERATIC

ALSO JAZZ, EDISONS, COLLECTORS ITEMS

DELANO, 349 Lindenwold Ave., AMBLER, PA.

READER'S RECORD EXCHANGE & MART

This department for subscribers' use only.
Rates: 6c per word each insertion. Minimum price of insertion 75c.

WANTED any Pathé records by Gregoire Gourevitch, pianist, of compositions by Chopin, Scriabin, Brahms, Schubert, Albeniz, Prokofiev. Shall pay good prices. G. Gourevitch, 302 West 77 St., New York 24, N.Y.

FOR SALE: Reger — *Vars. on Mozart Theme*, Boehm-Saxon State Or., V-DM 821, \$11.50; Berlioz — *Fantastique Sym.*, Walter-Paris Cons. Or., V-DM 662, \$13.00 or M-662, \$14.00; Glasounov — *Seasons Ballet*, Glasounov-Sym. Orch., Col. M-284, \$14.50; Sibelius-Sym. No. 2, Kajanus-London Sym., Col. M-151, \$11.50; Harold M. Cohn, 3156 Sheridan Rd., Apt. 521, Chicago 14, Ill.

WANTED: Victor albums 122, 163, 173, 233, 235. Columbia albums 142, 145, 282, X-37, X-65, X-68. Will exchange: Bruckner Symphonies and Mass on Telefunken, Schmidt Tragedy of Salome, St. Saens' Violin Concerto by Candella, Brahms Second Concerto by Rubinstein, rare Menzelbergs, etc. Thos. L. Clear, 64 Kensington Rd., Bronxville, New York.

● This record may be bought for the Spivak side but it will surely be enjoyed more for the reverse. *Heartbreaker* is another *Four Leaf Clover*, *Baby-Face*, etc. Same style, same orchestration, same presentation.

Deck of Cards and Somebody Else—Not Me; Phil Harris and His Orchestra. Victor 20-2821. *Deck of Cards and Conversation With A Mule*; The Roaming Philosopher. Musicraft 566.

● Tyler's *Deck of Cards*, a bit of high sounding philosophy, is impressive at first hearing but soon becomes transparent. Phil Harris' glib presentation indicates that he had his tongue in his cheek all the time while the anonymous Roaming Philosopher's preacher-like recitation is boring. The Harris flipover is more of his usual fare while that of the Philosopher is a rambling bit of home-spun philosophizing. Take them or leave them. You won't miss much.

How Many Times I Think of You and Baby I'm True To You; Buddy Greco and The Sharps (Buddy Greco, piano and vocal; Don Sgro, bass; Frank Beecher, guitar) Musicraft 569.

● As said before, if Buddy would cut out his vocalizing, his records would be 100-percent better because the instrumentalizing is excellent.

Judaline and It's A Most Unusual Day; Ray Noble and His Orchestra. Vocals by Anita Gordon, Al Hendrickson, and The Noblemen. Columbia 38206.

● Smooth and neat Ray Nobles. Both tunes are from *A Date With Judy*.

Gone With the Wind and Little White Lies; Musicraft 558. *A Cottage For Sale and If I Had A Girl Like You*; Musicraft 574. Mel Tormé, with Hal Mooney and His Orchestra in the first three numbers, and unnamed orchestra in the last.

● The Velvet Frog is still resurrecting, with not much better success. It's that voice!

Street of Dreams and Woo-Ca-Ma-Choo-Ga; Ernie Felice and His Quartet (Ernie Felice, accordion; Dick Anderson, clarinet; Larry Breen, bass; Dick Fisher, guitar; Bob Sandfelder, drums) Capitol.

● No opportunity to check with previous releases, but the lineup looks different, and sounds different—better, I think. Both sides make good listening. Neatly recorded.

Lonesome Without You, Dear and Caravan; Seva 2006. *Miami Beach Rhumba and Barbara Waltz*; Seva 2007. The Three Kings. W. Bernard, leader.

● Ratler clever imitations of The Three Suns which come close to sounding like the real thing. Musically, the numbers are unimportant except for *Caravan* (which, in this treatment, has lost its Ellingtonian character) but presentations are entertaining. Recording is forward but the surfaces are not smooth enough.

Candy Store Blues and Dolly's Lullaby; Toni Harper with Eddie Beal and His Sextet. Columbia 38229.

● This is sung by a child (six years old, the ads say) but if it weren't for the obviously childish voice, you would never guess it. Style and presentation is as mature as that of any grown-up blues singer you could name. Amazing! Rhythm is splendid. Don't miss this one.

It's Monday Every Day and Air Conditioned Jungle; Duke Ellington and His Orchestra. Columbia 38165.

● A top notch Duke disc. One side a blue-toned ballad, with Al Hibbler doing the vocal, and the other a streamlined modern Ellington opus—a wonder of instrumentation. Jimmy Hamilton's clarinet is featured here. Maybe not Ellington masterpieces—but satisfying. Recording is perfect. Incidentally, this disc marks the return of Duke to the Columbia fold. A whole album of new works is already scheduled for release.

Long After Tonight; Andy Russell with Paul Weston and His Orchestra. *What Do I Have To Do*; Andy and Della Russell, with Ernie Felice and His Quartet. Capitol 15055.

● Andy's smooth voice does neat work of the love ballad. On the reverse he is joined by his wife in a pert duet which augers well for *Are You With It*, the picture from which it's taken. Both sides are well supported and recorded.

The Sample Song and Two-Gun Harry From Tucumcari; Dorothy Shay with Orchestra under the direction of Mitchell Ayres. Columbia 38140.

● The Park Avenue Hill-Billie in one of her mischievous best. The *Sample Song* is a masterpiece of innocent-sounding words and sly entente. The reverse is a tongue-twister.

Ugga Ugga Boo Ugga Boo Boo Ugga and Down In Jungle Town; Spike Jones and His City Slickers. Vocal by Paul Judson, Freddy Morgan and The Head Hunters. Victor 20-2820.

● This mess of pi is not one of Spike's best but it's whacky enough to be enjoyable. It's especially delighting to children who will probably drive you crazy with their imitations of the ugga sounds. The reverse is comparatively tame.

RECORD BUYER'S GUIDE

Of The Nation's Most Reliable Dealers

New York City
HARRY BERLINER MUSIC SHOP
154 - 4th Ave. at 14th St.

CARL FISCHER, INC.
119 West 57th Street

MORTIMER H. FOGEL,
92 Liberty Street

HAYNES - GRIFFIN
391 Madison Ave. at 49th St.

LIBERTY MUSIC SHOPS
450 Madison Ave., at 50th St.

N. Y. BAND INSTRUMENT CO.
1166 Sixth Avenue
Brooklyn . . . 25 Flatbush Ave.

RABSON'S RECORD SHOP
111 West 52nd Street

G. SCHIRMER, INC.
3 East 43rd Street

STEINWAY & SONS
109 West 57th Street

HARRY SULTAN'S RECORD SHOP
26 East 23rd Street

YANKEE RADIO & APP. CO.
80 East 161 St, Bronx 51

Tucson, Arizona
GRABE ELECTRIC CO.
26 East Congress

Los Angeles, California
BIRKEL-RICHARDSON CO.
730 West 7th Street

GATEWAY TO MUSIC
3089 Wilshire Boulevard

San Francisco, California
SHERMAN, CLAY & CO.
Kearney and Sutter Street

New Haven, Conn.
DAVID DEAN SMITH
Elm Street at Broadway

Atlanta, Ga.
TYLER'S GRAMOPHONE SHOP
845 Peachtree St. N. E.

Chicago, Illinois
LYON & HEALY
Wabash and Jackson

Indianapolis, Indiana
L. S. AYRES & CO.
1-15 Washington Street

Indianapolis, Indiana
PEARSON CO., INC.
128 N. Pennsylvania Street

Baltimore, Maryland
THE G. FRED KRANZ MUSIC CO.
327 North Charles Street

Boston, Massachusetts
MOSHER MUSIC CO., Inc.
181 Tremont Street

M. STEINERT & SONS
162 Boylston Street

Minneapolis, Minnesota
SCHMITT MUSIC CENTER
86-88 South 10th Street

St. Louis, Missouri
Aeolian Company of Missouri
1004 Olive Street

THE RECORD SHOP,
McCurdy & Co., Inc.
Main at Elm, Rochester, New York

Cincinnati, Ohio
THE WILLIS MUSIC CO
124 East 4th Street

Cleveland, Ohio
G. SCHIRMER MUSIC CO.
43-45 The Arcade

Portland, Oregon
The RECORD SHOP
808 S. W. Alder, at Park

Philadelphia, Pa.
WALNUT MUSIC SHOP
1118 Walnut Street

THE RECORD SHOP
251 South 15th Street

H. ROYER SMITH CO.
10th and Walnut Streets

Dallas, Texas
THE RECORD SHOP
105-109 No. Field St.

Milwaukee 2, Wisconsin
HELEN GUNNIS MUSIC SHOP
765 North Broadway

Charleston, W. Va.
GALPERIN MUSIC CO.
17 Capitol Street

Toronto, Canada
PROMENADE MUSIC CENTRE
83 Bloor St., West

VOCAL

Ein Deutsches Requiem, Op. 45—Brahms. Robert Shaw conducting the RCA Victor Choral and Symphony Orch. Soloists: James Pease and Eleanor Steber. DM-1236, \$12.25; DV-20 ('Red Seal' De Luxe Records), \$19.

The Touch of Your Hand—Kern, Stars in My Eyes—Kreiser. Allan Jones, Tenor, with Ray Sinatra and his Orch. 10-1419, \$1.

Romantic Melodies. Album includes *I'll See You Again*, *The Man I Love*, *Summertime*, *I Love You Truly*, four others. Jeanette MacDonald, Soprano, with orchestra conducted by Robert Armbruster. MO-1217, \$5.

ORCHESTRAL

Feuersnot, Op. 50: *Love Scene*—R. Strauss. The Royal Philharmonic Orchestra, Sir Thomas Beecham, Cond. 12-0289, \$1.25.

Four Dance Episodes from "Rodeo". Copland. Included as final side: **Billy the Kid: Waltz**—Copland. The Dallas Symphony Orchestra, Antal Dorati, Conductor. DM-1214, \$4.75.

Symphony No. 5, in B-flat—Schubert. The Boston Symphony Orchestra, Serg. Koussevitzky, Conductor. DM-1215, \$4.75.

Divertissement—Ibert. Album DM-119 \$3.50. **Minuet**—Boccherini, and **Minuet**—Bolzoni. 10-1418, \$1. The Boston "Pops" Orchestra conducted by Arthur Fiedler.

INSTRUMENTAL

Burlesque in D Minor—R. Strauss, and **Konzertstück in F Minor**, Op. 79—Weber. Claudio Arrau, Pianist, with the Chicago Symphony Orchestra conducted by Désiré Defauw. Album DM-1216, \$6.

Quartet in G Minor, Op. 10—Debussy. The Paganini Quartet. Album DM-1213, \$6. DV-17 ('Red Seal' De Luxe Records), \$9.

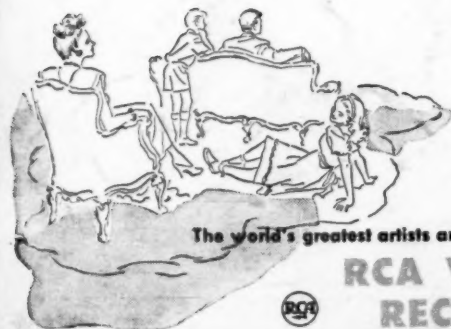
Andante Cantabile—Tchaikovsky, and **Liedesleid (Love's Sorrow)**—Kreiser. William Primrose, Violist, with David Stimer at the piano. Red Seal Record 12-0287, \$1.25.

Exciting
New
RED SEAL
performances
for
July



— a magic carpet to

fine music for every taste!



The world's greatest artists are on

RCA VICTOR
RECORDS

Prices include Federal excise tax and are subject to change without notice. ("DM" and "DV" albums also available in manual sequence at \$1 extra.)

Have you heard the RCA Victor Show? Sunday afternoons over NBC.

o".
y ul
Syr
cto

ber
Serg
4.7
[19
net-
ops

an
ebe
cag
ésit

assy
\$6
\$9

Lie
lian
th

ect
ma
lay